



# Odinter Official Magazine

## Welcome

This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist



P30



#### Creative still-life

Add some magic to the mundane with this tutorial from Kelley Harris











#### Texture and glaze

Discover how Carlyn Beccia creates her unique painterly effects



#### Successful matte painting

Andreas Rocha demonstrates how to create ultra-realistic scenes





#### Visit our website!

If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to **www.paintermagazine.com** and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:
• Painter face-off game

Online galleries to share your work

Special forum for meeting other Corel Painter users



The big news this issue is of course Corel Painter 11. Our feature on p20 takes an indepth look at the program and all its lovely new features. You could even be in with a chance of winning one of five copies!

Meanwhile on p30 our newest contributor, Kelley Harris, shows us how to liven up a still-life with some unexpected elements. If traditional painting is more your bag, we're delighted to bring you a tutorial on creating texture from Carlyn Beccia on p36. We continue the classical theme on p46, where Tim Shelbourne shows us how to paint like Monet – then 'paws' for a moment on p52 while Denise Laurent showcases her tips for painting purrfect cats.

Andreas Rocha joins us on p58 to share his secrets for successful matte painting, while Sophie Elliot demonstrates the real media value of blending in Drawing 101. Plus we've got all the technical know-how you need to streamline your workflow and evolve your creativity.

Whatever style of art you're into, you'll find something to aid and inspire you on these pages. Enjoy your painting!



April Madden, Technical Editor april.madden@imagine-publishing.co.uk

#### **Contributors** | Our panel of experts



## Tim Shelbourne

www.timshelbourne.co.uk

Tim is one of the lucky people who got their hands on Painter 11 early. You'll also find Tim on p46 doing his best impression of Monet for our Paint Like tutorial



#### Celia Yost

Japanese inking on p28

www.spiteless.com Celia joins us again for a look at Painter's spectacular Sumi-e brushes. Check out her interpretation of





## **Kelley Harris**

A warm welcome to newcomer Kelley Harris who shows us how to create a still-life with a difference in her first





## Carlyn Beccia www.carlynbeccia.com

We had lots of letters about Carlyn's unique painterly style after her interview in a previous issue, so she kindly agreed to show us how it's done on p36





#### **Aaron Pocock**

http://wildlifeart.netfirms.com Aaron discovers the gold at the end of Painter's Tonal Controls rainbow in our Feature Focus on p42





## Denise Laurent www.thepaintedcat.co.uk Denise joins us for a purrfect Art Study this issue and

demonstrates some of her award-winning techniques for painting cats





## Andreas Rocha

Andreas showcases his secrets for successful matte painting, teaching us how to paint realistic scenes on p58





#### **Cat Bounds**

www.pbase.com/catbounds Cat takes a look at the Artists' Oils Brush Controls on p64, and also untangles some of your painting problems





## **Sophie Elliot**

Sophie says sfumato in this issue's Drawing 101, where she shows us how to replicate Leonardo da Vinci's favourite blending method





### Jim Scullion

www.jimscullion.co.uk

Jim is on hand in our Art Class to help you get to grips with marbling, woodcuts and the Image Warp tool. Is there anything he can't do?





### Alberto Guillen



If you would like to contribute, email april.madden@imagine-publishing.co.uk

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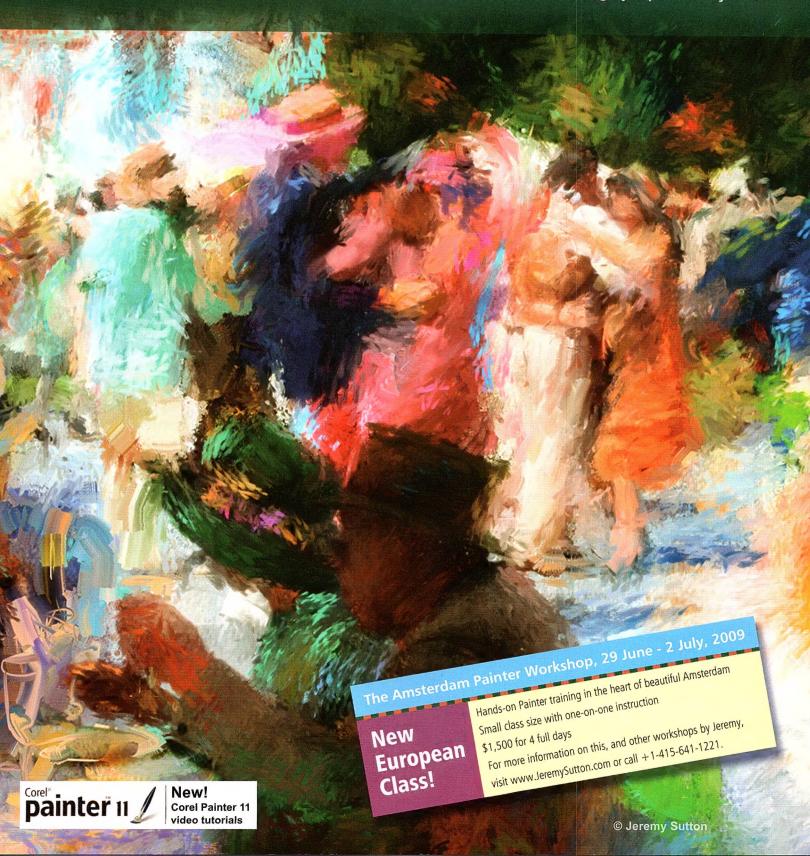
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ON THE FRONT COVER



P30 CREATIVE STILL-LIFE

PAINT A STILL-LIFE WITH A DIFFERENCE BY ADDING SOME UNEXPECTED ELEMENTS P20 FIRST LOOK: PAINTER!

WE SHOW YOU AROUND THE BRAND NEW VERSION OF COREL PAINTER IN OUR COMPLETE GUIDE



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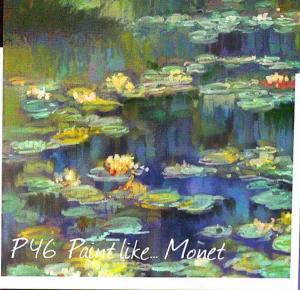


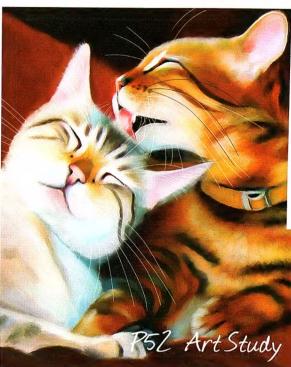
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## **Interview**

#### **Professional artists**

**14** Bryan Beus

Bryan's fairytale pieces and darkly humorous monochrome illustrations showcase a fabulous storytelling style that has won many accolades



## Drawing 101

#### Traditional artist techniques

66 Sfumato

Discover this smoky blending technique beloved by Leonardo da Vinci and use it in real media and Painter to create luminous flesh tones and softly lit landscapes

## **painter** tutorials

Create inspirational art



30 Creative still-life Reinvent your still-life paintings with a touch of magic and mystery



**36** Texture and glaze Discover how Carlyn Beccia creates lifelike textures



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58 Matte painting The secrets of creating photographically realistic scenes explained in detail

Visit our website now! www. painter magazine.

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#### Feature focus Get to know your tools

**42** Tonal controls Control your colours for balanced images and perfect prints

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Each issue, the Official Corel Painter Magazine delivers inspirational tutorials for creating stunning digital art

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## Corel DRAW®

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To celebrate CorelDRAW® turning 20, we are pleased to launch the NEW CorelDRAW Anniversary Edition. This new release includes CorelDRAW® Graphics Suite X4, a Wacom® Intuos®3 A6 state-of-the art pen tablet and new Corel® Painter™ Sketch Pad software. Now you'll flow through the creative process with more freedom and control than ever before.

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## **Corel Painter 11**

Built on the recommendations of its users and the digital art community, the latest version of Painter arrives



he 11th incarnation of Corel's Painter carries over 40 features and sees a more focused approach to providing customisable media for its users. The software engineers behind the latest version can also boast about honing four areas of the workflow: creativity, accuracy, experimentation and performance.

To enhance the creative process for digital artists, designers have incorporated technology that allows the end user to produce and customise brushes and media variants to their own specifications, with new tools such as Hard Media brushes and improved Selection tools.

The next key area to get an overhaul is the ability to take users beyond the digital darkroom, with a revised focus on colour accuracy. Painter 11 sees the inclusion of a new colour management feature that

has been installed to aid those employing the services of other digital darkroom apps such as Paint Shop Pro Photo and Photoshop. The feature improves colour recognition when importing data from other programs.

The brand's third focus with the new package is to deepen consumers' capability to learn from 'unlimited experimentation', in an arena for artistic exploration with the heightened ability to undo brushstrokes and effects that the firm hopes will help propel it forward in the education sector of the market.

In a response to feedback from the digital arts community, Corel strove to increase performance and productivity by optimising workflow and installing an enhanced array of brushes to perform up to 30 per cent faster than in previous versions.

"Congratulations to the Painter

development team who sought out and listened to feedback from the artistic community and worked with us to make this version the best Painter yet," remarked Jeremy Sutton, Painter user and founder of educational website PaintboxJ.com. "With the enhancements in brush technology and the expandible colour palette introduced in Painter 11, I now have an even more powerful toolbox with which to express myself on the digital canvas.'

New pressure-sensitive brushes have also been generated for improved synchronisation between hand and brush movements. Find out more about Painter 11 and what it can do for you in our feature on page 20.

Downloadable and boxed editions of the app are available at www.corel.com, priced at £264 for the full version and £137 for the upgrade from previous versions.



#### NEW PRODUCT

## Intuos4 tablet range launched

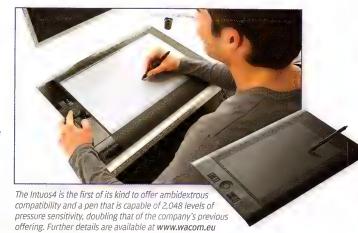
Wacom introduces its latest graphics tablet exhibiting a complete design overhaul

acom, the leading manufacturer of graphics tablets, has launched its 'most enhanced product to date', aimed at revolutionising the way designers and digital artists work.

The brand insists the Intuos4 was inspired by wishes of the professional community, but it has been criticised for its lack of compatibility with pre-existing Intuos pens. Instead, a new Grip Pen features as this launch's stable mate, featuring Wacom's new proprietary tip sensor technology offering near-zero starting pressure and delivering 2,048 levels of sensitivity.

The tablet is the first from the brand that can be used ambidextrously, produced with intuitive reversible engineering. It can also be customised for the user's workflow.

Available in small, medium, large and extra large, prices range from £210 to £720.



### EXHIBITION

## Free Range 2009

Europe's largest graduate art and design show returns to London

ree Range, the annual celebratory showcase of the UK's hottest student talent in the art and design field, returns for the ninth time to The Old Truman Brewery in London from 29 May to 20 July.

Graduates from the disciplines of art, photography, design and interior design from universities such as Central St Martins, Nottingham Trent, Falmouth and Goldsmiths will each exhibit their work. Over the eight weeks, it's expected that the work of the 3,000 selected artists will be witnessed by an estimated 170,000 visitors at the admission-free event. For more details visit www.freerange.co.uk.



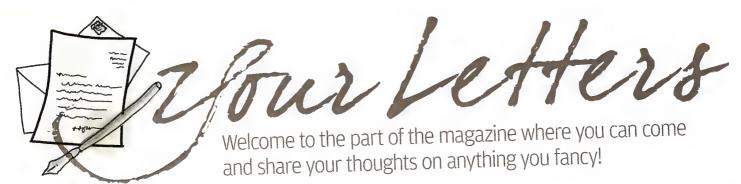
to an expected 170,000 visitors over the eight

week period from May to July



### Creative happenings from around the world 20 years of CorelDraw Corel celebrates 20 years of market presence in the digital art industry with the availability of an anniversary edition of CorelDraw, a special graphics suite that packages together a bounty-load of consumer products, and is available in a choice of nine languages. The anniversary bundle, which costs £386 for new users and £232 for upgraders, includes CorelDRAW Graphics Suite X4, a Wacom Intuos3 A6 Wide (4 x 6) pen tablet and Corel Painter Sketch Pad sketching software. Monsters Inked Marketed as Inside the minds of The Gods of Monster the Idea Generation Gallery gets set to hold an extraordinary exhibition of monster illustrations. 'Monsters Inked' features over 100 pieces of artwork, including Pete Fowler's surreal Monsterism Island, to a world-first display of Rob Steen's Flanimals. Asia Pacific painters Readers in the Asia Pacific region have until 31 May to enter Corel's Asia-Pacific International Digital Art Competition. Aimed at cultivating and encouraging talented Corel users, the competition's brief asks artists and video makers to use the brand's apps to promote a concept - whether it's a product, service or idea. As well as individual prizes, the grand prize winner will scoop a pack totalling approximately \$12,000. See www.corel.com/au for details. Issue 29 of **OPM** on sale! Next issue we take a look at the dramatic subject of action scenes, explore the transparent qualities of watercolour washes and show you how to produce a stunning portrait in

Oils. Don't miss it!



## Send your letters to...

Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

If you'd prefer to contact us via email, send your message to opm@ imagine-publishing. co.uk

#### Cost effective

I read with interest Dee Gowstead's letter in issue 26. She eloquently speaks for many on two important issues: the growing interest in applying physical art media onto digital prints, and the concern, now amplified in the economic recession, about getting good value when investing hard-earned money in Corel Painter training products.

I sympathise with Dee's feelings about getting good value for money. With everyone feeling the pinch, many cannot afford to lay out hundreds of pounds on training materials. I imagine that my \$325 DVD, How to Paint from Photographs Using Corel Painter X, was probably one of the 'well over £100' DVDs that Dee referred to in her letter. This contains a total of about six hours of material, as well as many extra custom brushes and other Painter goodies.

The second secon

Jeremy Sutton's new site provides subscriptionbased content for members and is currently running a discount offer That works out at a cost of about 90 cents per minute, without taking into account the value of the extras. Another aspect of value is the results that come from the training. I have heard from many professional photographers who have used my DVDs of the significant increase in their revenue that resulted from applying my training in their businesses. I also have many students for whom art is a personal, not a professional, endeavour and for whom my training has been transformational in empowering their creative side of life – the value for which, as the saying goes, is priceless.

Dee writes that some tutorials are nothing more than video of a computer screen accompanied by a voice-over. Surely they don't cost that much to put together.' My DVD tutorials include professional videography, editing, interface design and programming, as well as packaging design and production. They take on average six months of hard work to prepare. My Art of Collage Portraiture DVD set took over a year to produce.

I think Dee's comments reflect a common misunderstanding that all there is to producing a training DVD is sitting in front of a computer and recording the screen and your voice. If only that were true! Once I've paid my videographer, programmer, designer and production house, and rented or purchased the necessary equipment, my

cost for any DVD project may easily be in excess of \$20,000. That does not take into account the cost of the hundreds of hours invested in making the DVD. If I work out what I pay myself per hour to produce a DVD, I may find myself better off financially getting a job waiting tables at the local café!

Well, we're pretty sure the writer of that letter wasn't expecting a personal reply from one of the biggest names in Painter tutorial DVDs!

Jeremy's reply raises as many interesting points as Dee's letter did in issue 26. Jeremy's per minute cost breakdown of one of his well-known products is certainly an eye-opener, as are the figures for production and equipment costs. If you're unfamiliar with his work, why not check out some of Jeremy Sutton's latest high quality content at his new site www.paintboxj.com.

#### It's not clear

I'm new to Corel Painter X on the Mac, and still struggling a lot I have to say, because the product seems very complex at first – in fact, mind-boggling! I have used other art packages, and still do, but looked at Painter for the Watercolor, which really interests me, and the Oils.

One thing I want to do is export some RIFF layers and retain transparency in the export. I've tried uncompressed TIF and PSD and so far I've failed miserably. In fact,



## Featured gallery

Our favourite reader's gallery this month

## Odwin Rensen paintermagazine.co.uk/user/Odwin

Netherlands-based Odwin describes himself as '36 years young' and specialises in paintings from photo portraits, blending extreme realism with a soft painterly oily technique. His subject matter ranges from men, women and children to animals, with occasional diversions into plants and vehicles. Odwin's creations display a real aptitude for painting the effect of light on skin and hair, with both his human and animal subjects enjoying a fresh, lively glow. By contrast, the backgrounds to Odwin's paintings are often hazy and semi-abstract and demonstrate good use of Painter's Oils.







the PSD exports are not liked by Preview or Graphic Converter much. So far, I always seem to get the canvas layer in the export.

Is there any easy way to export one or more layers of a RIFF to a PSD/TIF and retain transparent pixels? Seems a simple enough idea, but I've battled for weeks and got nowhere.

FurrTrap, via forum

The thing with Painter is that it tries as much as possible to replicate real painting, and that means having a canvas (although people who produce traditional animation cels and other artwork on transparent acetates may be to differ!). In most versions of Painter t's pretty impossible to create artwork on a transparency, although the feature has been introduced, with some limitations, in Painter 11. The latest version of Painter allows you to lave files in the PNG format, and these can have transparent backgrounds.

A good workaround for those who don't want to use Painter 11 or the PNG format is o take the 'green screen' approach and use plain coloured background while painting, which can later be removed and replaced with a transparency in other imaging software such as Corel Paint Shop Pro Photo.



Nany versions of Corel Painter don't support any kind if transparent background, although you can save to ransparent PNG files in Painter 11

Painting metals requires a surprising combination of shades. This gold was painted with shades of yellow, red, orange and green as well as lots of black and white



#### Jewel purpose

I'm just writing to say that I really enjoyed the recent Art Study which covered painting jewellery and stones. Despite following it, though, I just can't seem to get gold and silver to come out right.

I followed the advice that says: 'Make whatever colours you choose work well with your painting and don't get too caught up in technically correct colours' – but I still can't seem to get the right colours. They look too bright, flat and lifeless. Am I missing something?

Kathy Witherton

We can tell you the secret to painting metal effectively: black. Use a good dollop of black in a combination of grey-blue and white to create a basic silver tone, and the same in a mixture of deep yellow and khaki green to create gold. Use these as your midtones, then apply a glaze of black to the areas in the most shade.

For silver highlights, apply a touch of bright blue and then white, and blend with an Oily blender. For gold highlights, do the same with a bright orangey-yellow and then white.

Remember too, that metals reflect the colours around them. If you've got a metallic object near a red cloth, for example, you'll need to dot some dark red on the shadows and bright red on either side of the highlights.





## Come and join our forum and website Make yourself known!

www.paintermagazine.co.uk

Not only do we deliver inspirational and practical tutorials on your favourite program every month, we also have a dedicated Corel Painter website that you can visit to get your artistic fix while you wait for the next issue. From here you can join up for a free account, then create your own gallery for the world to see! You can explain the process or inspiration behind each of your images, comment on other members' artwork, share your wisdom and take part in regular challenges. There's also an area to download tutorial files from previous issues in case your CD has gone missing. If you feel like a bit of creative interaction, we also have a forum for you to come and leave your thoughts about the magazine. You can ask Corel Painter questions and pass the time with other digital artists. So what are you waiting for? Visit www. paintermagazine.co.uk today!





#### **Interview**

Bryan Beus

WEBSITE JOBTITLE CLIENTS www.bryanbeus.com Creative Producer Shadow Mountain Publishing, Pennyfarthing Press, Richard Solomon and Massive Black







Award winning artist and Corel Painter Master Bryan Beus specialises in illustrating fairytales and folklore, but is rapidly expanding his projects. We find out more...

ryan Beus is one of the most well-known up-and-coming digital artists working in Painter today. His famous

Rapunzel image has graced the Welcome screen of Painter X and the pages of several books. At 26, Beus has already racked up an impressive client list thanks to his unique style, and as a Corel Painter Master his work is often showcased at www.corel.com. Look out for a new piece of his coming up on the website soon, which showcases the production of one of his most recent images. Meanwhile, he has a host of projects in place for the rest of this year. We caught up with him to find out more...

How would you best describe your artwork and style?
Whimsical.

How do your personal works differ from commercial commissions – do you have to vary your style according to the art direction, or do you have a lot of freedom? I am focusing right now on personal work. In the past, my work has definitely been influenced by my art directors. However, I have always worked with art directors who are open-minded. Usually they approach me for the look of my personal work anyway, so it's never really mattered.

What has been your favourite commercial commission to date? And your favourite from your personal portfolio?

My favourite piece is always the next one.

What or who would you say your primary influences are?

Nature and mythology.

What are your favourite subjects to paint?
Women.

You did a series some time ago based on female figures from Grimm's fairy tales. Have you been tempted to try illustrating the full volume? Is there a particular book you'd like to try your hand at illustrating? Hmm, yes and no. I have toyed around with illustrating classical literature quite a lot, but I always stop myself before starting right now, because I'm not ready for it yet. In two to five years, I would probably say yes. I am interested in all forms of classical literature and would be very willing and eager to reinterpret and bring my own thoughts to the table at that point. Some of my favourite authors and books are Shakespeare, Chaucer, Victor Hugo, C.S. Lewis, J.R.R. Tolkien, J.M. Barrie, J.K. Rowling, Homer, Charles Dickens, and Beowulf - although the list definitely doe not stop there.

Your Rapunzel painting is among some of the most well-known Painter artworks in the world. Tell us how you went about painting all that hair!

How was it to paint all that hair? Great! I love finishing a piece – it's one of my favourite parts of the process. Painting hair is one of the last things I do, so the more hair there is, the longer the painting



**Interview** Bryan Beus



lasts. Rapunzel was quite a fun painting for that reason.

Heaven's Waiting Roo Illustration publish in James Dashner's Ti 13th Reality

How do you go about planning a painting I draw out 12 or so ideas, and when I hav one that I feel like working on, I go at it. I don't have any particular process figured out in my head yet – maybe that'll come later. I just know what it should look like and work on it until it gets there.

#### What's the process like when you're working on a piece? Can you walk us through a 'typical' painting?

Mmm – generally I come up with about a dozen ideas that have nothing to do with anything, and then my art director asks for something, so I send him something, and he says 'great'. Then I draw and draw and draw (I'm liking doing this more nov I used to just start painting right away, b now I find that I get to the end faster if I spend more time on the drawing).

Once I have a drawing that says what I want it to say, I do a big airbrush wash over the whole thing – no texture (beyon the original sketch), just value and subtle colour. Then I add texture. It has varied it the past how I do this: Gel layers, texture commands, Sponge brushes and other things have come in helpful. Then I go at the subject.

When that looks like I want it to, I move through the painting, taking each part in turn and making sure they all relate back to the subject itself again. I paint my dark and core shadows first, and then paint the light on top of that.

At the end, I touch up the subject again make sure the whole thing is working – and voila... very simple.

## What does Corel Painter offer you as an artist?

Freedom.

You used to work as a print lab assistant What did this teach you about preparing your own digital paintings for print? This is an excellent question. Painter and Photoshop are not colour-space friendly, unless you set things up right at the beginning. You do this by starting off the painting as a .tiff file in Photoshop and then you paint a few brushstrokes of different colour and value. Next, go up to the Edit menu, go down to Assign Color Profile and pick the colour space you'd like to be working in. Then hit the Save As command and check the Embed Color Space option in the Save menu.

Once that's done, leave the file open in Photoshop and also open it up in Painter. Compare the two together: if they have the same colours and values, you are set to paint. Also, go to the Painter Color Space Preferences and check your options there. This will make you and your printer much happier, because your printer undoubtedly will be working in Photoshop.

Otherwise, I have learned that small details and textures really don't matter, because that level of texture is lost in the printing process.

You spent some time as an intern with artists' representative Richard Solomon

## after graduating. What kind of insight did it give you into the life of a working artist?

This is a loaded question (in the 'So many thoughts come to mind' sense of loaded). Richard is brilliant. He has managed to take a world that is full of hundreds of different voices, find his own voice (in a business sense), and then pull together a group of 30-odd different voices that are each unique on their own, yet all relate to one another as a group. It's quite unusual, in my opinion.

I would say that one of the biggest things I learned while being around him and his artists was spoken by one of his artists - Gary Kelley - on the night he was inducted into the Society of Illustrators' Hall of Fame: "In order to be an artist, you have to give everything you have... and then find time for your life afterwards." Richard's work on Art on a Grand Scale has been evolutionary - he basically has the idea of making high-class murals available to everybody through recent developments in digital transfer and application technology. You can see it for yourself at www.artonagrandscale.com It's already seen growth and I hope I get to see it take off.

"To be an artist you have to give everything you have... and then find time for your life"







You were a winner of the Artists of the Future competition in 2006. What's your advice for other artists who are trying to build up a buzz about their work?

Number one: You don't. From what I've seen, an artist who tries to build up a buzz about their work usually just gets a benevolent chuckle in return. Buzz is an audience-operative word, and trying to build it up is akin to asking for attention.

Number two: Focus on perfecting your skills. If you are a master and have found your own voice, the attention that you need to be successful will come to you.

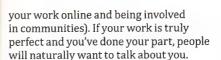
Number three: Give of yourself to others. Giving your attention, knowledge, experience and guidance away to others without expecting anything in return is the very best thing you can do.

Number four: Once you've done all these things – promote the heck out of yourself. There is a difference between promoting yourself and asking for attention. When you promote, you are taking your work that you've taken to the absolute level of perfection and now you are simply showing it to people (in whatever way you deem best; I'd suggest submitting things to art annuals, showing

"If your work is truly perfect and you've done your part, people will naturally want to talk about you"

Safarist

Winner of the Society of Illustrator's Kirchoff/ Wohlberg Award



## And finally - what are your aims for the future? What kind of art projects will you be undertaking in 2009?

First off, I recorded time-lapse footage of myself painting the piece Thieves (scene of Marie on the couch with the Nutcracker's Mouse King), that has been included in the Corel Painter gallery. The time-lapse I've put together, along with some thoughts on how I go about making a painting, into a short downloadable video. It's a little unusual and does not focus so much on technique as it does on thought processes. That should be available some time soon. I have not yet contacted any distributors in order to make it available, but will post information about it on my website when the time comes. This year I hope to be frequently updating my website.

I have two projects I am focusing on right now, but I'm reticent about saying very much. There are a lot of people who talk about great ideas but never seem to get them finished – I will simply say what I can.

The first is a fine-art sequential series of images that I hope to have finished sometime in the fall. Part of it is digital, part of it is traditional.

The second project is a screenplay. Much of my time over the last year (in fact, at least half of it) has been spent tearing apart screenplays, trying to understand what makes them tick for me I wrote and have pitched a short that I wouldn't mind producing this very minut – but prudence tells me not to go just yet. The time involved in any short film, however simple, is usually astronomical, and I'm not ready to go there yet. Perhaps I'll make a graphic novel out of it for the time being. In the meantime, I'm continuing to learn and develop in the area of screenplays.





## The photo is just the beginning

Let your imagination come to life - after you've shot the photo. With Corel® Paint Shop Pro® Photo X2 Ultimate, your image becomes a canvas where you can edit, enhance and play. Innovative features like the unique makeover tool kit, a powerful background remover, the ability to turn a treasured photo into a painting, professional editing controls and image recovery software, make it easy and fun to create a polished image you'll be proud to share.

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Corel Painter 11 introduces a host of new features to your painting process and workflow. Julie Easton and Tim Shelbourne take a look under the hood to explain why you should upgrade to the latest version of the program



Corel has promised that Painter 11 is the 'fastest and most dependable Painter yet', which is a claim that certainly had us excited from the moment it was announced. Painter X had become our choice of digital

art studio and we're rather attached to it - but just glancing over the new features and speed enhancements of Painter 11, and we're never going

For a start, the core of the Painter program - its brushes - has been enhanced with new variants sure to give you further creative possibilities. There are 40 Hard Media variants (Window>Show Brush Controls>Hard Media) within a variety of popular

brush categories, including Acrylic, Blenders and Pastels. Furthermore, you can create custom Hard Media variants to give you even more accurate tools to work with.

There is also a new Markers brush category designed to emulate real-world rendering markers, which can be customised in how they dry on the canvas for easier blending and to enable users to control colour build-up.

There have been some cosmetic changes too. For example, the Colors palette has been redesigned so that all the colour controls are on one palette and it's resizable, which is a small but highly useful tweak that's also applicable to the Mixer palette.

Colour management has been improved overall, which is great news for those who work in multiple applications and need to create consistent colours.

It's easier to control colour profiles and there's improved compatibility when importing images from Photoshop, for example. In fact, Photoshop support in general has been improved, recognising that many users will switch between the two programs on some projects - layers, layer masks, alpha channels and layer sets will be preserved between the two.

It's difficult to cover everything new in Painter 11 in just a few words, and we've not even mentioned the enhanced Selection tools, the new Polygonal Selection tool, the new Transform tool and enhanced cut and paste functionality. Over the next few pages we'll take a closer look at the new features in Painter 11, focusing on some of our favourites - and we're sure you'll see, just as we die that upgrading could be the best move you'll make



"I have been using Painter 11 for a number of months now and have to tell you that I am impressed with the overall package. I'm particularly fond of the new Real Pencil tools, especially when used in conjunction with a Wacom 6D Pen. The pencils behave very much like traditional pencils do and are a joy to draw with. Up until this point I've been using the beta version and can tell you that it's very stable.

Rarely have I had any crashes or unexpected results when executing a menu command or any of the effects.

All in all, I can recommend this as a good upgrade for current users of Painter, and a must have for those who are new to the program and have not used it before."



leremy Sutton

to create beautiful marks which vary with

previously only experienced using physical media. As neone who has always loved drawing, this is a dream come true! And that's not all... Painter 11 is lightning fast Painting with a large Real Fan Soft brush using the Wacom 6D Art Pen, which until then I had found too slow to be practical, is now six times faster (I did a test which you can see on PaintboxJ.com) and is a pleasure to use. The multicore optimisation of the program makes a huge diffe when I work on multi-layer files, saving me time and allowing my creativity to flow all the more easily.



Cher Threinen: Pendarvi:

experience. The new Real Hard Media brushes give an amazingly real sketching experience. I love the way it's possible to hold the stylus straight up and sketch a thinner line, just like using the point of the pencil, and then tilf the stylus on its side to use the pencil on its side to draw a broader stroke. The new Markers category offers a variety of exciting pens, which simulate conventional design markers in the way that they lay down transparent colour. Finally, the resizable Colors palette and Mixer Pagamake it easier to choose and mix colours accurately."





More space to mix colours



Try new Marker brushes

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Use new Real Stubby blender

Adjust with improved colour controls





You'll be spoilt for choice when it comes to favourites in Painter 11, but here are our

f you're looking for some new Painter brushes, you'll find the answer to your prayers right here in Painter 11. There are 40 new Hard Media brushes in total, and these wonderful variants bring yet another leap forward in your ability to mimic the effect of natural media more accurately than ever! They are scattered throughout existing brush categories and are all named with a 'Real' prefix. From Pens to Pencils, Chalks to Pastels, and even some new Digital Watercolor and Acrylic variants, they're all here, shiny and new!

These Real Hard Media brushes work in a completely different way to their predecessors, and even take advantage of technologies such as Tablet Tilt, meaning that, with the new 6B Pencil for instance, you can draw fine lines with the point of the pencil when you hold your stylus perpendicular to the tablet, but then draw broad strokes with the side of the pencil tip simply by tilting the stylus, just as you would a conventional pencil. This allows for much more natural kinds of shading techniques. On top of this, all the new Real Hard Media variants react with your drawing surface in a far more accurate and natural way.

Aside from these marvellous new additions to existing brush categories, there's also a completely new set of Hard Media brush variants to play with, namely the Markers. The Markers are so realistic it's difficult to tell them from the real thing. With all varieties from Sharp Marker to dry, worn or leaky pens and even classic chisel tipped rendering Markers, you have the ability to build up tone and colour simply by overlaying multiple strokes.

These new Hard Media variants even have a Brush Controls palette all of their own, where you can adjust almost every aspect of the way each one works and create your own custom variants.

"The new variants react with your drawing surface in a far more accurate, natural way"

### Four of our favourite new brushes

Take a look at these versatile beauties



#### 2B AND 6B PENCIL

If you love drawing with pencils, then these variants are for you! Not only do they give you the opportunity to use pencils with hard or soft leads, but thanks to the new technology in Painter 11, you can also use the tip of the brush for wonderfully sharp, incisive lines. and can tilt your stylus to use the side of the pencil point for superrealistic shading. These variants respond brilliantly to your chosen paper texture as well.

Real Dry Flat

Real Long Bristle

Real Wet Brush

Real Pointy Blender

Real Stubby Blender

Tip Pen

Real Fat Chalk

Real Fat Chalk

Real Hard Chalk

Real Soft Chalk

Real Soft Chalk

Real Soft Pastel

Pointy

Real Fat Chalk

Real Fat Chalk

Real Hard Chalk

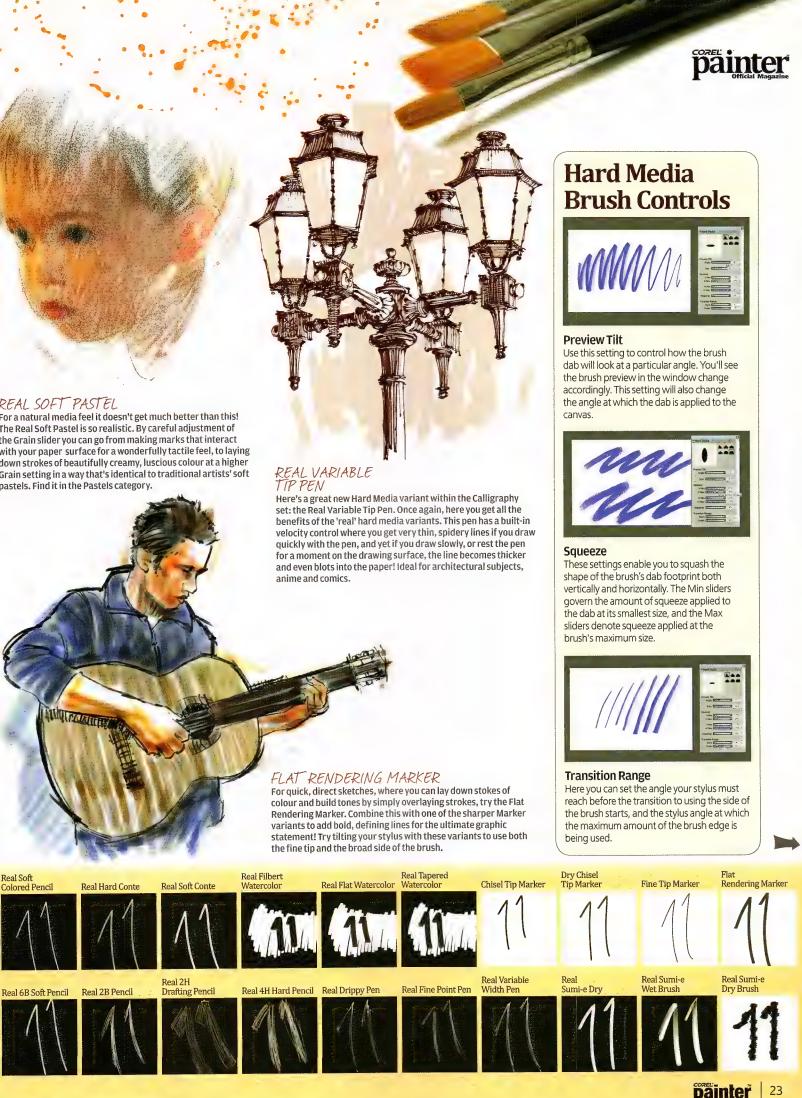
Real Soft Chalk

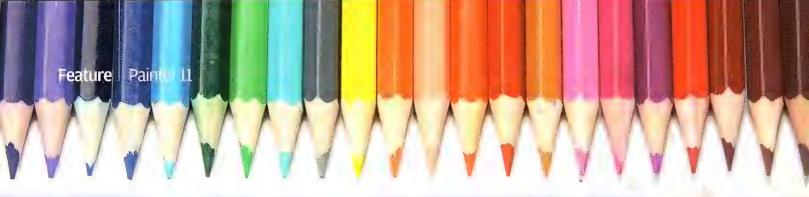
Real Soft Chalk

Real Soft Pastel

Pointy

Real Soft Pastel







### Colour profiles

Keep your colour workflow consistent between Painter and Photoshop



If you've opened an image with no working colour space embedded, it's easy to assign the Color Space of your choice to it. This will retain the file's original colour values, but display those colours on-screen as they will appear in, say, Photoshop if you assign the Adobe RGB profile. To assign a new profile to a file, go to Canvas-Assign Profile. From here you can choose any colour space profile that you have access to on your system - or choose to not manage

## Colour management

No more confusing dialogs! This is colour management the Painter 11 way



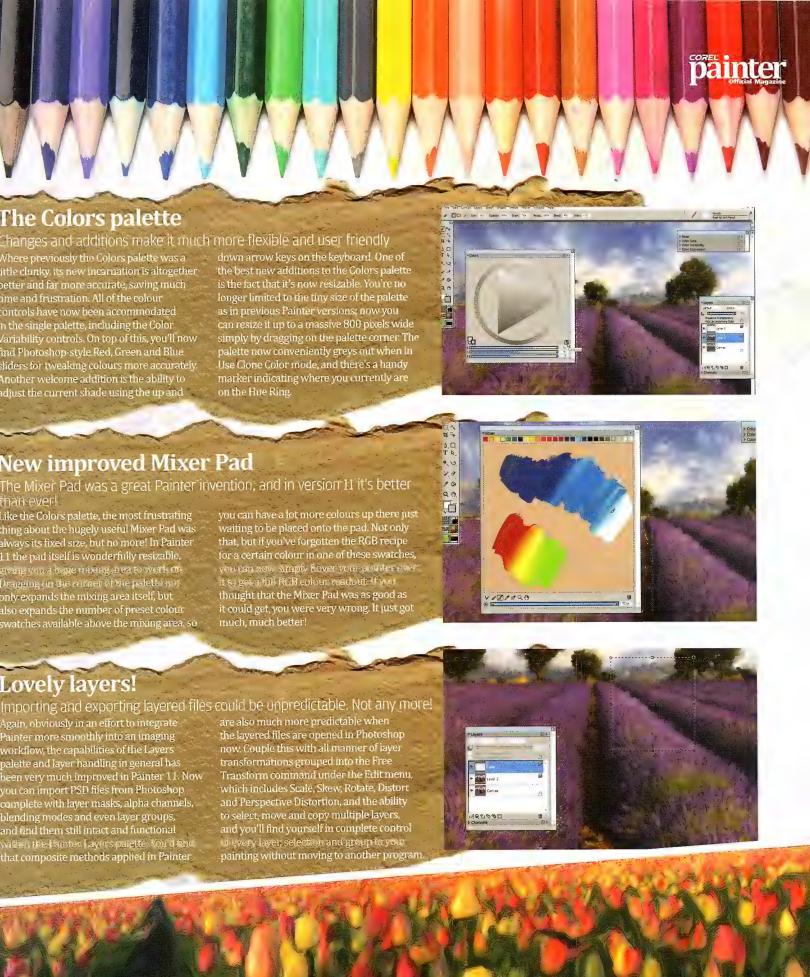
The technological mire of colour management could be a bit of a nightmare in Painter, but version 11 does away with the confusion and offers generic, image-editing friendly options. Access the new Color Management options via Canvas-Color Management Settings. You'll see a Photoshop-friendly, very simple dialog where you can choose the colour space profiles to use when creating documents. You can also pick a colour space for Painter 11 to use when opening and exporting images from or to other image-editing programs. Simple!

## Soft proofing

A simple way to tell what your images will look like elsewhere



The science of soft proofing should be seen as an insurance policy, namely one that ensures that you'll know exactly what your image will look like when outputted on a different kind of commercial printer, or even viewed in another colour space or via a specific monitor. In earlier versions this was a tricky business, but in Painter 11 it's just a click away. Go to Canvas-Color Proofing Settings and you can simulate any kind of colour space. Turn on the Color Proofing mode by checking the box in this menu.



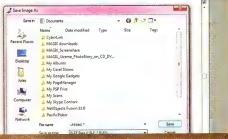




## Performance enhancements

### PNG file support

Improved compatibility with file formats



Until now, PNG support was missing from Painter a strange decision, given that Corel's own photoediting software, Paint Shop Pro, uses it. In Painter 11, the Portable Network Graphics format is present and correct, offering both PNG-8 and PNG-24. This has some advantages. First, the format is lossless but retains a small file size – perfect for sharing your work via email (see boxout on the right). More importantly, the PNG format offers transparency options, meaning you can convert the Canvas layer into a transparency, opening up a wealth of creative options and time-saving techniques. Having the PNG format available natively or as a plug-in for previous versions has been suggested on Painter-related forums, so it's good to know that Corel does listen

### **Direct email**

An easier way to keep others updated with your work



At some stage you'll want to share your work with others, whether it's to show off your latest creation to friends or share your progress with clients. The easiest way to keep in touch is via email, which means saving your project in a small file format and attaching it to an email. In Painter 11, the process is easier with direct emailing. Go to File>Send E-mail and you can send a merged image as a JPEG (for a small file size and a controllable quality scale), PNG (for a high-quality image with a small file size) or TIFF (for a high-quality image with a large file size). Hit Send E-mail and your default mail program will open with the image resized and attached

## **Speed boosts**

Faster performance means that you can get more done



Painter 11 is designed to work faster, so is more responsive, while saving you time in common tasks The program is optimised for multi-core processors making it much quicker when processing selections or transformations, or when opening/saving large files. While it doesn't yet support GPU acceleration like Photoshop CS4, the difference is clear when pitting Painter 11 against Painter 10. In our tests we found it to have a processor footprint of around twothirds less. Brushes are also designed to work up to 30 per cent faster, giving you a more 'true-to-life painting experience. If you regularly work with large brushes, these changes will make a real difference.

## a copy of Corel Painter 11!

Be in with a chance of winning one of five copies!

If we've whetted your appetite for a taste of Painter 11, you have a chance of winning one of five boxed copies worth £264/\$399US each! With its all-new Hard Media brushes, improved colour space management, speed boosts, new Selection tools and much more, this

is a program you've just got to get your hands on. This stunning edition also boasts box art by Daniel Conway, so it's sure to gain pride of place on your software shelf. To be in with a chance of winning a copy, just answer the following three questions:

How many new brushes were introduced in Painter 11? What are the new Brush Controls introduced in Painter 11? Which artist created the painting on the front of the Painter 11 box?

You can email your entries to opm@imagine-publishing.co.uk with the subject line 'Painter 11 competition'. Alternatively, pop your answers in a letter or postcard and post it to the following address:

Painter 11 competition,

Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

This competition is open to residents of the United Kingdom, EU and North America. Corel reserves the right to substitute the prize for a similar item of equal or higher value. Only English-language copies of the software are available as prizes. Employees of Corel or Imagine Publishing Ltd (including freelancers), their relatives or any agents are not eligible to enter. Winners will be selected at random, the Editor's decision is final and no correspondence will be entered into. Prizes cannot be exchanged for cash. Full terms and conditions are available on request.

From time to time Imagine Publishing or its agents may send you related material or special offers. If you do not want to receive these, please state this clearly on your competition entry.



## BRUSH CATEGORY

## Sumi-e

Turn Japanese for gestural, painterly images with the Sumi-e brush category



umi-e is a category of brushes best used if you're interested in making an image with a loose, painterly style.

These brushes don't really blend and tend to be on the opaque side, which - unless you really make an effort to avoid this - results in an image with areas of flat colour and a strong sense of line. This is because the Sumi-e brushes are based on Japanese ink-work, so they're ideal for creating similar images.

They are also good for making images in the style of artists such as Paul Cézanne or Mary Cassatt - who coincidentally, got quite a bit of inspiration themselves from Japanese art.

The stroke is all-important and every mark matters in this style. They can be gestural painterly marks, fast brushy swishes, smooth controlled lines or fluffy blobs, but in all cases you have to actively try to eradicate

evidence of the hand that made them. We recommend that the Sumi-e brushes be used for images with organic subject matter such as plants and trees or more Impressionistic landscapes, because of this quality.





painter

### Thick Blossom Sumi-e

This brush is handy and versatile

The Thick Blossom brush was used for blocking in everything except the squirrels and fish. It's the most typically 'Sumi' of the Sumi-e brush set, as it's capable of fine detail and wide areas of colour. You could do an entire painting using only this brush, though it's not so good when set to Use Clone Color, where it tends to create thick, dark splodges throughout an image, and gleefully ignores the tones you want to reproduce!

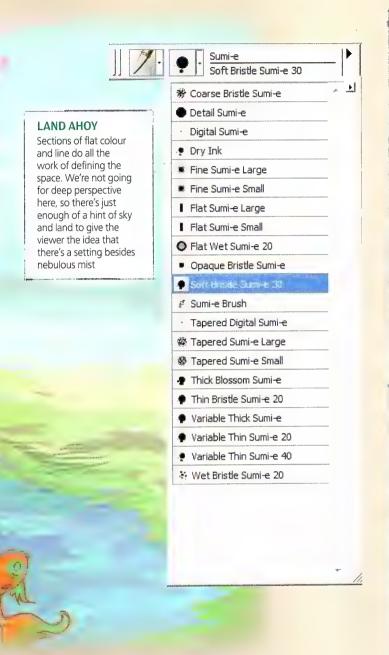


## A note on transparency

Layers set to Gel and brushes set to Buildup



New Sumi layers default to the Gel transparency setting, and most Sumi brushes are set to Buildup. This means a very dark image if left alone. To prevent this, go to the Brush Creator and select the colour method as Cover. You can change layer transparency settings at any time, so switching between Gel and Normal is no problem, but once you've laid down a brushstroke you can't change it without redrawing it.



## A wide choice

Choose from an array of Sumi-e brushes

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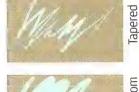


























## Set to Velocity?

One of Painter's more unusual settings



Velocity didn't come up in this painting, due to the type of image it is, but one of the most interesting features of Sumi-e brushes is that some of them have the brush size determined not by how hard you press on the tablet but by how fast you move the pen. This imitates what happens when you use a wet brush on paper. Fast strokes don't let the ink sink in, so you have a thin line, but if you let the brush rest a bit, the ink saturates and bleeds into the paper, creating a thicker line. This could be worth playing with.

## **Details**

One of these is not like the others



At first glance the Detail brush seems different - it's less prone to creating the marks of grand gesture and behaves more like a pen than a brush. But Japanese prints have a lot of fine lines that are more for outlining the form than showing off the artist's hand. It's nice to have a hard edge here and there to contrast with the softer brushstrokes, so the Detail Sumi-e is a valuable option.

#### **Tutorial** | Creative still-life



e've all seen them – the many varied and beautiful still-life paintings composed by painters

throughout generations and eras of art. From Baroque to contemporary periods, these paintings showcase mood, colour, ideas and lifestyles that often reflect the artists themselves.

Rendering a still-life painting alone can be challenging, but what if we want to show more than just a nice arrangement of objects? What if there were things hidden in our everyday lives or things we'd like to see? We can go a step further than what we see, to reveal what could also be – we could push reality into the realm of fantasy. This style, blending accuracy with fantasy, is known as magical realism.

Pulling inspiration from mythology, fairy tales and fables is vital to adding a surprising twist to an ordinary still-life. Fictional literature and mythological stories often inspire us to explore and create paintings of fantasy. Looking past what you see, bringing the ethereal or magical into a still-life painting is much like reading an enthralling book of fantasy or fiction. You can visualise the fantastic beings and environments from those worlds between pages as if they were as real as the air you breathe. Illustrating them should bring us one step closer to making them look just as real as the object of our still-life painting.

Painter is an amazing tool to help us achieve the realistic look of a creative still-life painting. However, the process of setting up our object of focus, lighting, composition and tools still remains an important series of steps to consider before putting brush to paper.

In this tutorial we'll focus on setting up our objects to be painted, lighting choices, composition and balance, as well as brush selection. We'll explain the importance of applying shapes with loose brushstrokes to add depth and bulk to spaces of the painting with less focus – especially backgrounds and between busy places in the composition. We'll explore how to add lighting and colour to our painting focus, while keeping in mind the importance of integrating additional figures to help achieve a creative still-life painting.







## Flower power

Begin by creating your bouquet



#### Balance the image

Focusing on one side of your painting may leave the rest of it feeling empty later on. Make sure to apply your detail evenly for a more balanced result. We have a tendency to want to detail to get the desired effect early, but try to resist the urge, in order to keep from reworking parts of your painting later on.

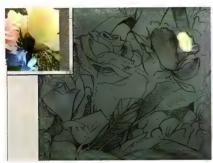




O1 Observe the still-life Start by observing or photographing the objects to be painted. Indoor lighting versus outdoor natural lighting can create dramatic differences in the colour used in your painting, so choose wisely. If using a photograph (on the disc) be sure to make adjustments in colour and contrast, and clear any photographic artefacts from hindering colour selection choice in the future.



**Q2** Set a foundation Our photo is selected. Whether painting or starting from sketches, it's good to get a firm foundation started. This helps keep our composition solid along the way. Make sure you choose a solid colour (aside from white) to set the mood for the underpainting with a general lighting direction. An Airbrush or Watercolor brush should speed up this process.



Select the general colours Here we begin quickly selecting general colours from our reference photo using the Dropper tool. Between brushstrokes, press Altclick (PC)/ Option-click (Mac) to quickly select your colours to apply. Don't go overboard with your colour selection at first – it could possibly muddy up the colours while detailing later. Try to keep it as simple as possible.



**Q4 Fill it in** Make sure before you dive into detailing that your image has a complete colour filled in. This prevents over-detailing and can make it less easy to make quick changes to your work. Include subtle lighting direction hints as you go, in order to keep your composition looking balanced.



**O5** Check your composition If zoomed in, make sure you zoom out to check the lighting direction, composition and colour unity. It using a sketch, quickly hide the sketch layer to get a feel for the raw painting beneath and continue the dothis during this stage of blocking in colour.

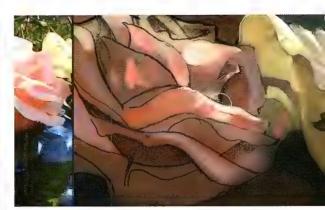


#### Brush fearlessly

Experimenting is a good way to find a brush that's just right for you. For a realistic approach, something that's soft is ideal for glazes and smoothing out colour, while Detail brushes help bring focus to important areas in the composition. Adjust opacities and saturation to prevent many thick layers of paint from making your image too muddy.



**Detail strong lighting** Using a Detail brush, we begin painting over our sketch or on top of our underpainting, focusing on the strongest point of light on our blooms. The Detail Oil brush is a great selection for clean and crisp application of opaque colour.



**Q7** Apply midtones The foundation of light has been established on our bloom. Now we use a softer brush to apply the midtones and shadows of our object. Be loose in your strokes to keep the painting soft Be minimal in selecting colours from your photo to keep things from getting muddy. The Round or Flat Oils brushes work wonders for soft strokes.





Reflect colour While working in colour with brushes, increase colour unity by showing the relationship of objects around the composition. Reflecting the light on each surface will create balance and give the blooms a more natural appearance in relation to the others.

09 Depth of field Take a moment's break from detailing to zoom out and look at your painting progress. The background should get continuous development alongside the foreground. A Flat Color pen set to a low opacity helps create a sense of focus, bringing the eye forward to the blooms while hinting at a possible environment

behind them.





10 Unify background with foreground Using the Flat Oil brush we painted our blooms with earlier, soften the edge just around the borders of the foreground objects. This will help to blend background and foreground by using similar brush methods.



**11** Rotate Remember to rotate the painting as you progress. This helps reset the way the brain sees the image, and also gives you a fresh look at possible errors in composition, lighting and colour.

12 Cool shades In order to help the strongest lighting stand out, we need to counterbalance it by using a cooler complementary colour for our shadow. A golden colour is our lighting focus, so a subtle sea blue is used to suggest shadow on the opposing side of the painting. This should also apply to foreground elements.





13 The space between A flat-looking bouquet is not very interesting. Using a small Detail brush, create several tiny points of light between leaves and blooms. Use a softer brush to diffuse the lighting around the point of lighting entry. Don't go overboard just yet — more blooms may come to cover them.



14 Take it in A full view of the background with the foreground gives us a good look at the transition between warm and cool, strong lighting and subtle lighting, as well as the changes in tone it gives the blooms.



## Introducing the figures

Here is where the painting changes direction to a more creative approach



#### Concept sketching

Take a moment to sketch out various concepts on a new layer or piece of paper. This will help get ideas flowing and a more solid theme going throughout the figures. To further achieve the look of a flower, the figures' dresses were designed to help complement each bloom they represented. In the wallflower's case, she was left nude, creating a sense of exposure and obliviousness.



Juxtapose figures A new layer introduces our magical element -ladies within the blooms. The compositing mode used is Multiply - it allows our drawing lines to show on top of the painting without masking anything beneath. Pay attention to the figures' positions. They should help the composition and balance of the overall painting

Flat colour 16 As mentioned previously, a flat colour is applied underneath our added sketch. This colour should reflect the lighting direction, depending on its placement in the painting. Here a narcissus flower figure (hence the mirror) is shown in a cooler spot, admiring herself with a fond expression.





Figure colour With the main foundation blocked in beneath the figure layer, continue the painting method of mixing soft brushes with detail to apply focus and lighting direction. Blooms and figures are worked on simultaneously to merge them all together evenly. Use this method on all figures juxtaposed into the painting.



Rim light Rim light is important when an object is in the strong lighting focus. Our blooms, leaves and main figure will have Rim light Rim light is important when an object is in front of a a strong outline of light surrounding them, as the light wraps around the various surfaces. Pay attention to textures while painting your rim light. Not all surfaces reflect light the same way.

## 19 Conceal with

blooms Feel free to add more blooms to important parts of your painting This will conceal empty areas and add a fuller and lusher selection of blooms in the bouquet, as well as helping our figures to be less obvious. Give the viewer a reason to take a second glance at part of the painting for another surprise.



Saturation It can be difficult to suggest distance with objects that have rich colours. Decreasing the saturation of strong colours when painting further into the background will push back blooms and add more focus to the foreground. Using a low opacity Airbrush will assist in creating a diffused lighting effect on the blooms







Leaf opacity Leaves allow strong light to pass through them, revealing a wonderful layer of veins and stalk beneath the epidermis of the leaf itself. Using a Soft Airbrush, othre hues are generally great for creating a lighting effect through leaves. Rim lighting is also mportant to suggest form.



22 Soften the background By now the background is in need of attention to keep up with the foreground detailing. Using a soft brush, in this case a Flat Oil, brush in loose strokes around the lighting focus to suggest a leafy background. Apply glazes with a Soft Airbrush or Round Oil Glaze brush to soften the background where it meets the foreground.



**23** Overall detail Adding a thin layer of diffuse lighting combined with rim lighting on selected blooms, figures and leaves will solidify the direction of focus. Remember to use cool shadows to counterbalance the warmth near our orange wallflower. Freely add blooms and leaves to further fill out the bouquet.

## Real personality

Use personal experiences to give the magical elements in your painting some life. People come in various shapes, sizes, colours, ages and demeanour. Varying the characters in a creative still-life pushes the painting towards something the viewer can identify with. Don't be afraid to explore your own experiences and use them as storytellers in your work.





# How to create textures and glazing effects

Carlyn Beccia shows you how to take your paintings back a few centuries with texture, brushstrokes and Crackle paper

#### **Tutorial** info







ou'll never hear a digital artist complain about the smell of turpentine or paint stuck under their fingernails. But there are some drawbacks to painting digitally. For one, as digital painting becomes more and more popular, it also becomes harder to stand out among the masses of hyper-realistic techniques and unnaturally perfect art. The solution to differentiate your art is simple - add a little chaos and ugliness! Art directors are often surprised to learn I work digitally. If you looked at some of my work painted in traditional oils, you really wouldn't be able to tell the difference. But I know, because it took half the time digitally that it would with traditional mediums.

In this tutorial I'm going to show you how Painter's brushes and paper textures can add depth, surface texture, spontaneity and even the imperfect ugliness of the oil

medium. You'll learn the easiest way to make a customised, stiff bristle brush that will fool anyone into thinking you chewed on your brushes for lunch. I will also show you how t add a few centuries of deterioration by using Painter's Crack paper and Hard Pastels.

In this example we'll pay homage to the great Neoclassical painter, Jacque Louis David. David painted this apocryphal painting of Napoleon as a propaganda piece commemorating Napoleon leading his army across the Alps. In this painting, Napoleon's faithful mount, Marengo, rears up as Napoleon points his hand to the heavens. Unfortunately, the truth was no as pretty. Napoleon crossed the Alps on a mule, and although h was victorious in the battle that followed in Austria, he lost far more men than the enemy. We are going to paint the dirty trut behind Napoleon's infamous journey across the Alps.



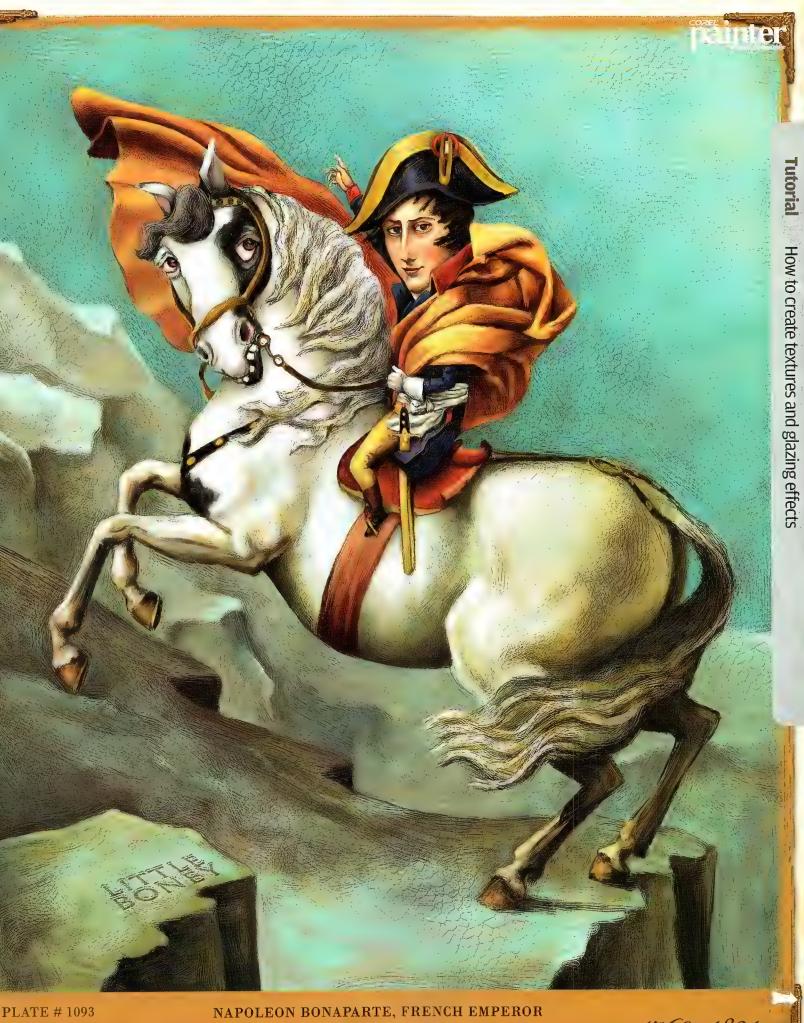
often featured classical poses and warm and cool colours in perfect harmony. Using David's painting for inspiration, I drew a similar pose, but I put the focus on Napoleon's horse glaring incredulously at his rider.

Sketch Scan in the sketch and put it on its own layer. Set the layer to Multiply. To follow the rules of Classicism, I turned on the Divine Proportion tool to make sure the horse's eye was the mathematical centre of the piece. Select Window>Show Divine Proportion and then check Enable Divine Proportion.





download a copy of the painting, open Painter's Color Set (Window>Color Palettes>Show Color Sets) and hit New Color Set From Image. This creates a Color Set using tones from the image.



NAPOLEON SITTING TALL

1769-1821



#### Establish the painting's base

Start with a classical foundation. Give it a new expression

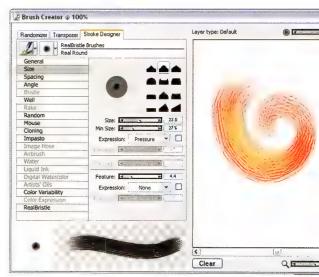


#### Brush variants

When you get your RealBristle brush adjusted correctly, save your new brush by selecting Save Variant under the Brush flyout menu (it's the tiny arrow at the far right of your Brush menu). It will now appear in your list of RealBristle brushes. Save it with a memorable name - you may want to share it with other Painter users on the internet.



O4 Base colour Fill your canvas layer (the bottom layer) with a blue-green colour by using the Paint Bucket tool. Then select Effects>Surface Control>Apply Lighting and add a light source at the top left of the page. Increase the Distance of your light source to get a more subtle effect.



**O5 Customise your brush** Select the RealBristle brush category ard select the Real Round variant. In your Property bar, set the Opacity to around 35%, the Resat to 100%, the Bleed to 35% and the Feature to 2.2. Begin by painting a few spirals to warm up your hand.

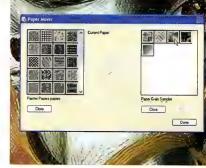


#### 06 Block in colour

Create a new layer and move it below your sketch layer. Block in a rough range of warm and cool colours. For larger patches of colour, increase the Feature. This will increase the distance between the bristles and give your art more textured brushstrokes.



**O7** Change your paper In your toolbox select the Paper fly-out menu (shown above) and select Open Library. A box will now pop up asking you if you want to Append or Load your paper swatches. Select Append. This will open the Paper Mover palette. You can find extra papers on your Corel Painter program CD.



New paper The window on the left shows the papers already installed on your system. The window on the right shows the papers you can add. (It will appear blank at this point.) Insert your Corel Painter CD then navigate to Corel Painter X>Extras>Paper Textures and select Crack Textures.paper.

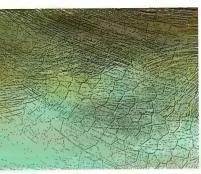


O9 Drag and drop Now simply drag the paper or papers that you would like to add from left to right. My favourites are Light Crackle and Antique. When you are finished dragging your papers to the left side, hit Done. Your new papers are now added to your library.



10 Scale the crackle Open your paper library and select your favourite Crackle paper. Lower the scale of your texture with the top slider to get smaller cracks. Enlarge the scale to paint with larger cracks. Now you are ready to start crackling...





Pastel brush Add a new layer to the top of your layer stack. We are now going o paint on a separate layer in case we want to emove some crackle later. Next, select the Hard Pastel brush and set the Opacity to 25% and the Grain to 5%.



12 Texture Build up texture by selecting Thick Clear Varnish from the Impasto palette. This brush adds texture without changing your colours. Use this brush on areas with thick paint such as the rocks in the background.



13 Finishing touches Select your Type tool and type an inscription on the rock. Select the Distort tool under Effects>Orientation> Distort and grab the handles to make the type recede along the rock.

## Colour

If you find a colour palette that you like, you can save it for future use or share it with others. Select Save Color Set from the fly-out menu. To load the colour set, select Load Color Set and navigate to the location of the file on your computer.

#### Get crackling Tools and techniques to help you achieve aged textures and thick paint



#### What you need

Tools and techniques to help you achieve perfect textures

Many of Painter's brush variants are practically perfect in their default settings. However, sometimes you'll want to create brushes specific to your requirements. For this you can use Painter's Brush Creator and Brush Controls, all found under the Window menu.

The Brush Creator enables you to take a Painter variant as inspiration and modify its settings to your requirements. When using paper textures to achieve an antique look, you may want to create a brush that really picks them up while retaining elements of bristle and paint cover. Alternatively, you may wish to simply alter a default variant by experimenting with the Brush Controls, changing the Dab Type and other features to create a customised brush.

### **Dab Types**

Alter the way your brushes apply paint

The Dab Types dialog is found under Window>Brush Controls>Show General and it's one of the most useful tools for Painter users who are new to brush creation. Dab Types govern the way that your brush applies paint, and there are a lot of options included. To turn any brush into a soft blender with a touch of colour, set it to Blend Camel Hair or Blend Flat. For thicker and heavier textures try using Artists' Oils. The range of Airbrush Dab Types are useful for creating

diffuse colour while still picking up texture - try applying them to oily brush types for a spattered effect. Adding extra bristles to a brush, meanwhile, is a great way to create instant painterly texture - combine this with an interesting paper type to create the effect of thickly applied varnishes. Drop the Opacity down to create the look of thinly applied glazes of sticky varnish. Experiment with changing the Dab Types of different brushes to transform old favourites into customised variants.



#### The Brush Creator and Brush Tracker

Discover how to create your own brush variants in Painter

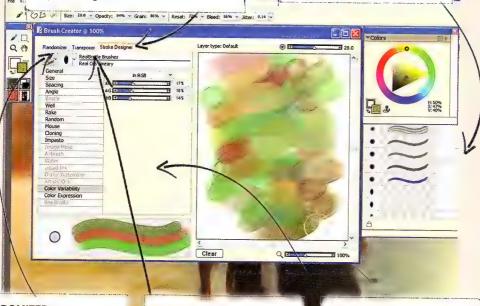
The Brush Creator and Brush Tracker can be a little intimidating for beginners who don't tend to alter brush variants, but they're absolutely invaluable. The Brush

Creator enables you to make your own brush types, while the Tracker keeps a log of those you've used recently, allowing you to backtrack and find the effect you want.

#### STROKE DESIGNER **BRUSH TRACKER**

The key function of the Brush Creator is the Stroke Designer. Use it to select Dab and Stroke Types and vary basic settings. The canvas in the middle allows you to try out the settings you're experimenting with

The Brush Tracker records the variants you've made as well as keeping a log of the default brushes vou've used



#### RANDOMIZER

The Randomizer tab allows you to add elements of happy accidents to your newly designed brushes. Click on a stroke type that looks interesting to add it to your brush, creating tonal and linear variation that looks spontaneous

#### TRANSPOSER

The Transposer works in much the same way, allowing you to select stroke types for your brush and mix them up with elements of other brushes, creating a hybrid that's unique to you and the textures you're working with

#### **BRUSH CONTROLS**

The Brush Creator includes its own version of the Brush Controls menu, which means you can alter things like the spread, depth and lofting of paint as well as its wetness or dryness, resulting in a believable real media effect

#### **Brush Controls**

Control specific brush sets

In addition to the General Brush Controls menu, some brush categories in Painter have their own specific Brush Controls, One of these is the RealBristle brush set. Launched in Painter X and designed to mimic real media as accurately and expressively as possible, the RealBristle Brush Controls allow you to alter the head of your brush, in the same way as you'd swap a filbert for a flat glazing brush, or even trim the bristles of an old paintbrush when working in real media. Choose from square, rounded or pointed tips with either smooth tightly packed bristles or more sparse larger ones. Again, square bristly brushes are great for applying painterly effects across a textured paper, allowing you to create the effects of painted canvas or crackly glazes. In Painter 11, the Hard Media Brush Controls were introduced, giving you additional control over hard media such as markers, crayons and the pastels used in this tutorial.





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# **Tonal Controls**

Learn how to balance your images by managing your colours with Painter's tools



orel Painter offers the artist or illustrator many advantages over working traditionally - the two most obvious of these being

less mess and less cost. However, ask any illustrator working traditionally if they've ever sent their work off to the printer or the publisher, only to have the finished product returned with their hard work looking not even vaguely reminiscent of the original - and the answer will almost invariably be Yes! Ghastly colours and shifting tones are the usual culprits. We've heard this kind of sad tale many times from others and experienced a fair bit of it ourselves.

The good news is that Painter offers solutions to these potential problems, saving you a lot of headaches. Not only does Painter have an impressive range of intuitive virtual painting media, it also boasts a formidable arsenal of colour correction tools that are very useful for photographic and illustrative work. Rather than flitting backwards and forwards between Painter and other photoediting software, it would be far more beneficial to familiarise yourself with these not-so-obvious functions within the program.

By the end of this article we'll hopefully have offered you a few solutions to your colour issues. There are many options within Painter for both beginners and advanced users, so have a play and find the functions you feel most comfortable with.







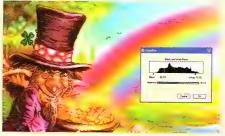
The Adjust Color option gives us control over the colour in our image. We have three slider bars: Hue Shift (alters the colour), Saturation (alters the strength of the colour) and Value (controls the amount of light). There are several options within the Using box, which enables us to choose from a variety of finishes. This command is a great way to add, remove or strengthen selected colours within





#### **Equalize**





The Equalize command is handy for altering images that have areas which are either too dark or too light. It's a quick and easy way to balance out the areas of an image that are too dominant. (It's great for use on old black-and-white photographs.) Use the Black and White Points controller to set the amount of black and white you require in the image, and the Brightness slider bar for overall light control.





#### The Match Palette option

Create consistent images by matching your palette to another picture's colours

The Match Palette function is one of the newer features in Painter, and it enables you to match the image you are working on with another image to achieve a consistent look. The colour and tone are also directly editable. Let's take a look at a few of the features...

**Locate Match** Palette This option can be found under

Effects>Tonal Control> Match Palette. In the box marked Source, the name of the image that's currently open in Painter will be listed.





Adjust the UZ colours The

Color and Variance slider bars control the amount of colour and the amount of variation within the colour. This is achieved by sliding the bars to the left or right to obtain the desired effect.

Adjust the amount The amounts of brightness and variance are also directly editable using similar slider bars, and there's the option of altering the amount of changes overall using the Amount slider bar. If you take the changes too far, the Reset option is available.



#### **Posterize**

Reduce the colours



Posterize is very interesting. It cuts down the number of colours and renders the image in a basic way; with a look reminiscent of Sixties rock band posters (think Cream, Jimi Hendrix, Woodstock), it can dramatically alter an image and give it a very graphic design feel. In the Levels box, type the required amount. The lower the number, the fewer colours used. Warning - this can be addictive!

#### Negative

Reverse the image



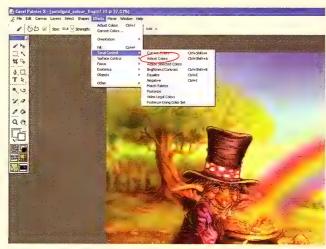
Negative really comes into its own when working with line art. You can turn a black and white drawing into something that looks remarkably like a piece of scratchboard art. First open Effects>Tonal Control>Negative. This will turn the image inside out. It's a great way to view its values in reverse, because you might pick up on something you can't see when looking at it in its normal state. It's very quick and easy to use.



#### **Use the Tonal Control menu**

Alter colours for maximum effect

What better way to highlight a few of Painter's great colour correction options could there be than to take a bright, colourful fantasy painting and play with the colours? Let's have a look at how we can change the look of this image using the Tonal Control menu.



Alter the colour The image is currently somewhat on the yellow side of the fence - let's rectify that. We'll start by opening Effects>Tonal Control>Adjust Colors.





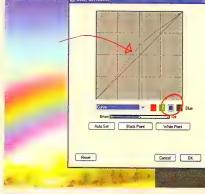
Warm up the image Here we want to alter the saturation of the image. Going to the Saturation slider bar, we adjust the saturation by sliding the bar left or right. In this instance, we've opted for more red. This seems to tie everything together nicely.



A few tweaks We lost a fair bit of the green and blue from the rainbow, and in all honesty there wasn't much to begin with. Having painted the colour back in using the Airbrushes, we now see about putting a little more emphasis on the foreground because it's not standing out enough.



Add a little more colour Go to Effects>Tonal Control>Correct Colors. We'll add some cooler colour to the painting to make it a bit more interesting. Click on the Contrast and Brightness box and choose Curves.



Curves Next, we'll have a play with the O5 Curves Next, we it have a play with the Blue channel using the Curve tool. Click on the Blue box, then using the line in the middle of the grey square, move it up or down until the desired effect is achieved. We moved it up to increase the blue tones. This instantly gives the sky more impact in our image.



#### **Contrast and Brightness**

Bringing the image to life

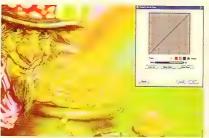


The Contrast and Brightness commands are very basic options for altering the tonal range within your image. Simply by sliding the bars to the left or the right, you will be able to increase or decrease the overall amount of tone and brightness in an image, as required. However, be aware that overuse can lead to loss of detail in your images, so make sure you use these options with care.



#### Curve

Using tonal adjustments



Painter's Curve option provides you with a simple method of altering the tonal range of your image. The function includes the option of being able to either change the overall tone (Master), or selectively by choosing the individual channel that you wish to alter (Red, Green or Blue). This is achieved by dragging the coloured line in the grey box. You'll find you get different results from each channel that you alter.





Tone down the darks As it stands, the shadows on our little friend in the painting are a wee bit on the harsh side. Open Effects> Tonal Control>Brightness/Contrast. Using the slider bars, we'll alter the levels, reducing Contrast and increasing Brightness. There – much better!

# Cancel OK

A bit wishy-washy The image looks too green and yellow, so we open Effects>Tonal Control>Correct Colors. Clicking on the box marked Brightness/Contrast, we select Curve. We're altering the Green channel, so we click on the green box and slide it to the right, taking some green from the painting and adding its complementary colour, red.

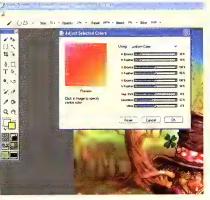


#### **Save** different versions

Saving different versions of an image you are working on is a smart and easy way to make sure you don't take colour correction too far and spoil the source file. It's all too easy to push it past the point of no return. Make sure you back up the original image and any subsequent versions of it for work at a later date.

# Finishing off

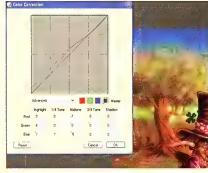
Get the image to look exactly right



Tone it all down Let's remove some of that yellow. Open Effects>Tonal Control>Adjust Selected Colors. Here we'll play with the slider bars until we've toned the whole painting down. With slight alterations to the . saturation, we're left with a look far more pleasing to the eye.



Equalize Another helpful command is Equalize. This helps images attain a finished, even look. Open Effects>Tonal Control>Equalize. By adjusting the Black and White Points and using the Brightness slider bar, we achieve a very balanced image.



Advanced colour control We can exercise more control over individual colours by using the Advanced option. Open Effects>Tonal Control>Correct Colors. In the box marked Contrast and Brightness, choose Advanced. In the little number boxes (filled with zeros) we add numbers to adjust the colour. We also get to choose what part of the image we would like to alter.

#### Freehand

Adjusting colours by eye



Another way to add or subtract the amount of colour within an image is by using the Freehand command. Simply open Effects> Tonal Control>Freehand (from the box marked Contrast and Brightness) and either select a colour you wish to alter or work overall using the Master option. This time, we achieve our effect by marking little lines in our grey box to shift values.



#### Advanced

Get more colour control



The Advanced option offers us more control over the various areas within the image. The different tonal areas are listed, and we adjust the value of each area by adding or subtracting the numerical amount within each small box below the area we want to change. This is a slightly more complicated command to understand, but an infinitely more subtle way to shift the values. It's well worth taking the time to understand this option.





# Paint like: Monet

Monet is the undisputed father of Impressionism. We pay homage to the great man and the legacy of his famous series of Impressionist water lily studies



t the mention of the word 'Impressionist' the majority of people will probably think of Claude Monet, his paintings of his garden

at Giverny and of water lilies. Monet himself is widely regarded as the father of Impressionism. Indeed, the roots of the term 'Impressionism' itself are commonly considered to lie in a group of Monet's own paintings from 1872 which he called 'Impressions'.

Monet was fascinated with light and it was light that was his primary concern in his most famous paintings. Even though his earlier work was quite a lot more detailed and painted in a more traditional style than his later, archetypal Impressionist pieces, his fascination with

conveying the play of light on the landscape is still evident.

Monet himself rejected many of the traditional concepts and techniques of classical painting, including earth colours. In later years he even banned black from his palette, instead painting with a very limited palette of bright, vibrant and almost primary colours. Monet insisted on painting from nature, out in the open, so he could observe first-hand the shifting patterns of light, and would often work on two or three versions of the same scene throughout the day as the light changed.

To convey light in his work Monet used a broken colour technique, where short, choppy strokes of colours would be placed next to each other to give the finished painting the feel of the dancing light he saw before him. You'll find information below describing the broken colour approach in more detail.

Monet's obsession with the changing light on the landscape meant that later in his career he actually painted hundreds of versions of the same scene, namely the lily pond in his garden at Giverny in France, and we're using that series of paintings as our inspiration for this project.

In this walkthrough, we'll show you how to use various brushes and controls in Painter to recreate Monet's style and simulate his broken colour effect, together with the spontaneous, choppy brushwork that typifies his Water Lilies series.



#### The magic of light

Essentially, Monet's aim was not to paint the landscape around him but rather to paint the light that fell upon it. With this in mind, it's worth taking your time with your initial sketch to plan out the distribution of light and shade before you actually start painting. In this style of painting, individual elements within the scene are separated by tonal contrasts rather than delineating lines



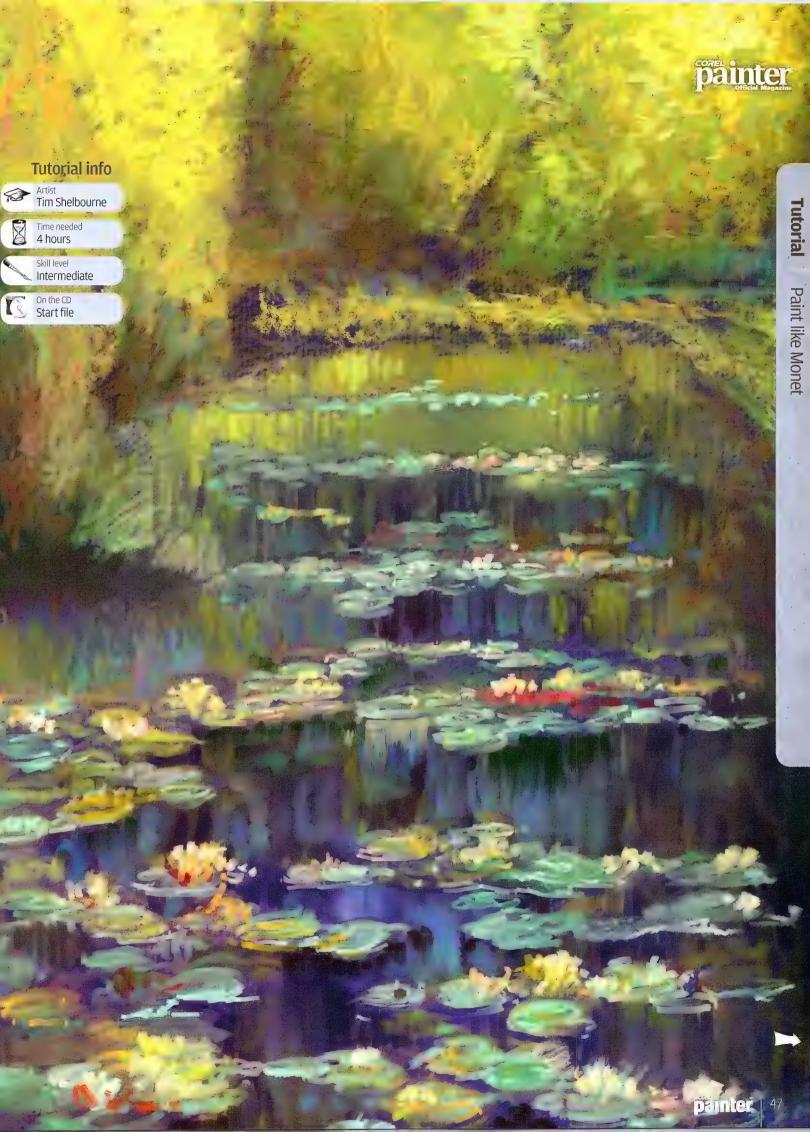
#### Broken colour

Monet did very little colour mixing on the palette, preferring instead to use dabs of complementary colour placed close to one another so that these colours mixed optically on the actual painting surface. Often he would also actually mix colour on the canvas with the brush. The aim here was to maintain the purity of the colours he used, and give the final painting a sparkle of light.



#### The dancing brush

Monet worked rapidly, and this, together with a desire to depict light at its purest, gave rise to his unique use of the brush. Viewed close up, Monet's paintings are made up of countless rapid dabs and deft, gestural strokes of colour. With this in mind, in Painter, work with small brushes and use them rapidly. Resist the temptation to 'draw' too much.





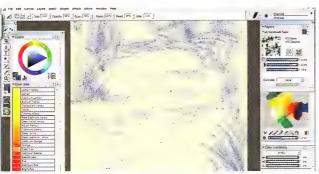
#### Establish the tonal scheme

First create a sketch to guide you, then begin to establish the overall tonal values and underpainting



#### Monet's colours

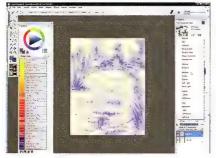
You may like to mix the colours you use from Monet's own palette of colours. These are available in a Painter colour set. Hit the small arrow at the top right of the Color Set's palette. Choose Open Color Set. From the available colour sets choose Artists' Oil Colors. Click the small arrow again and choose Display Name. Here is Monet's palette: Titanium White, Cadmium Yellow Light, Cadmium Yellow, Viridian Green, Emerald Green, French Ultramarine, Cobalt Blue, Alizarin Crimson and Vermillion.



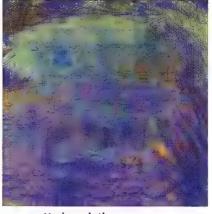
Canvas and outline Create your canvas via File>New, choosing a very pale yellow for the paper colour. Add a new layer for the sketch. Choose a very dark blue/black from the colour wheel and choose Thick Handmade Paper from the Papers palette. Now use one of the Charcoal variants to sketch out the main elements in the scene. For the moment just outline these roughly for placement.







Supplied sketch If you're not confident of your sketching abilities, or want to get straight into painting, you can always use the supplied sketch. Simply open it from the disc and copy and paste it onto a separate layer above your canvas, setting its Composite mode to Multiply.



**Underpainting** Add a new layer and set the blend mode to Multiply, the Layer Opacity to 80%. Choose the Oil Pastels category and select the Soft Oil Pastel variant. Set the Opacity for the brush to 80%. Now use the brush at around 120 pixels to start painting in dark petrol blues and dark greens to establish the underpainting and general tones.



Base colours Choose a midtone yellow/green for the lightest areas of the trees. This stage of the painting really needn't be accurate at all - we're just establishing an overall tonal base here and killing the white canvas. To add some variety to the colours in the shadows, reduce the size of the brush a little and add a few touches of very warm red/browns here and there



To mix colours from the Monet palette, in the Mixer palette choose the Apply Color brush. Now click the appropriate colour from the colour set and brush a little onto the Mixer Pad. Mix in your next colour in the same way. To mix two colours placed closely together, use the Mix Color tool in the Mixer palette. To choose a colour to paint with from your mixed colours, use the Sample Color Eyedropper from the Mixer.



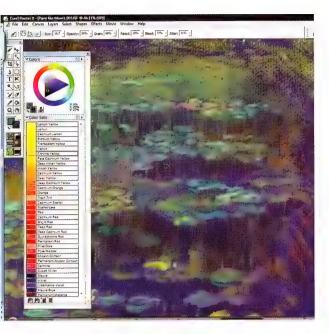
Establishing the lily pads Add another layer. Now reduce the size of the brush and start to roughly paint in the main shapes for the lily pads. Use mid-toned blue/greens and aguas here, and make sure to use quite short, gestural strokes to describe the overall shape of each lily pad. Don't begin to add detail here - we're just indicating the placement of these elements at the moment.

#### Tonal variations

The base colour of the lily pads in the distance needs to be lighter than those in the foreground, and you'll need to reduce your brush size accordingly. Use a high Grain and Bleed setting for the brush so that the colour applies nice and smoothly, and continue to use short, gestural strokes







#### 08 Colour variability

Return to the underpainting layer and add a new layer. In Color Variability (Window>Brush Controls>Show Color Variability) set the +-H value to around 20%. Now, using the brush at around 50% Opacity, start to add vertical strokes of very dark blue/black to the water underneath the lily pads.



# **Broken colour** Here's where you can really start to simulate Monet's 'broken colour' technique. The colour variability factor of the brush will help with this, but you also need to regularly choose more deep greens and mauves from the colour wheel to build up the effect of reflected colour in the water's surface.

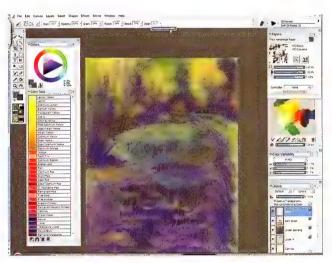
## Gathering colours

If you're not confident about choosing your colours from the colour wheel or mixing them, you can always borrow the colours from Monet himself. Locate one of the water lily paintings on the internet and open it in Painter. Hit the small arrow in the top right of the Color Sets palette and then choose New Color Set From Image.



Blending with the brush One of the great advantages of this brush is that its colour soon runs out, and if you keep scrubbing with it without lifting your stylus, it will begin to blend paint you've already laid down. It's worth taking your time here to build up quite a complex combination of different coloured strokes. Use the finished image as a guide for this.

**Brush setup** Click on the top layer in the stack and add a new layer. Now we'll start to add some detail to the trees, but first you need to set up the brush properly. Set the Grain to around 17%, Bleed to 70% and Jitter to around 3.20. In the Color Variability palette, set +-H to around 17% and +-V to around 7%.



#### Into the trees Using the brush at a size of around 5 pixels, choose a bright yellow from the colour wheel and begin to add foliage to the trees using a very tight, nervous scribble. It's important to keep these marks quite random here, suggesting the forms of the trees. You'll notice that the colour variability gives you the broken colour

effect here.





13 Adding form Regularly choose other light greens, yellow and golds from the colour wheel as you work your way along the trees, making sure to leave some of the darker colours from the underpainting layer showing through in the shadow areas. It's important to suggest form in the trees, such as the long, weeping foliage of the willow on the left.



# Create a good impression Give your creation that distinctive Monet look



#### Colour variability

The Color Variability palette (Window>Show Color Variability) is vital when it comes to recreating Monet's broken colour technique. By increasing the +-H value in the palette, each time you make a stroke with the brush, the colours applied will automatically flip either side of the base colour you choose, based on the colour wheel.



14 reeds By Distant using this brush at a very small size, you can suggest the reeds along the bank in the distance. Remember, we want to simulate Monet's style here, so all of these marks can be very impressionistic. It's worth standing back from your screen regularly, or zooming out to get a better idea of the overall effect.



Adding detail Now's the time to add some more detail to the lily pads and water. Use the same brush, but this time at a much smaller size and a higher Grain and Bleed setting. Remember, the actual shapes of the lily pads are indicated rather than outlined, and here you can take the opportunity to use a variety of light green



Gestural strokes Use some bright colours such as yellows and **16 Gestural Strokes** Usesome origination of a specific and there to indicate the lilies themselves, again using pinks here and there to indicate the lilies themselves, again using small, gestural ticks and marks. At this stage you can also add some more vertical strokes of colour to the surface of the water. For these strokes, reduce the opacity of the brush a little to get the broken colour effect.

Change the **brush** Time for a change of brush now, and a new layer. Add the new layer at the top of the stack. Choose the Artists category of variants and then choose the Impressionist brush. In Color Variability set +-H to quite a high value of around 29%. Choose a deep red/ brown and start to add in the shadow areas of the trees and the reeds along the right-hand bank.





#### **Moving paint** around

To give areas of paint a little more dynamism, try using one of the Blender variants. The Coarse Oily Blender is ideal for this. Set the Opacity to 10% and the Pull to around 50%. Now use this brush at a fairly small size to break up any hard areas of paint. Make sure to brush 'out' from any hard edges to break them up a little.



18 Colour in the shadows Because of the high Color Variability you've set, you'll see lots of other colours being introduced as you paint. Use the brush at a small size and roughly follow the shape of the forms. Regularly change your colour for dark blues and greens to introduce variety. Since these areas are in shadow we don't need too much detail here.



Sharpening and refining Add a final new layer and choose Artists' Oil category. Select the Tapered Oils brush. Use these settings for the brush: Grain 10%, Viscosity 40%, Blend 70%, Wetness 60%. This brush lets you really start to sharpen up the lily pads because that's where we want to focus attention most.





Dabs and dashes Highlights are important here to separate the lily pads from the water, so use lots of dabs and very line curved lines in very light blues and greens. These marks will add focus, sharpness and form. Also, again using very light colours, the flowers themselves can be suggested with short dabs to ndicate the petals.



21 Sampling colours To ensure unity of your colour scheme, you can always sample colours you've already used in other areas of the painting simply by holding down the Alt key to access the Eyedropper and clicking on a colour in your image. It's important to add some touches of pink and yellow here and there to indicate the actual lilies.



**22 Defining darks** In order to separate the lily pads from the water, you can now add some strokes of very dark blue/black around the lower edges of the pads. Here again, make use of vertical strokes, making sure to leave the underlying colours showing through in between these strokes.

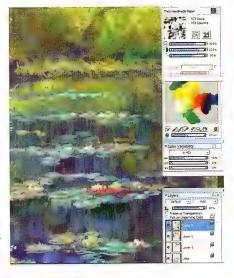


important that you paint from dark to light. Although it's tempting, make sure that you leave the absolute highlights until the very end of the process. It's also useful to place all the lighter areas on a separate layer so that you can adjust the lightness via Effects>Tonal Control>Equalize.

## 3 Light reflection

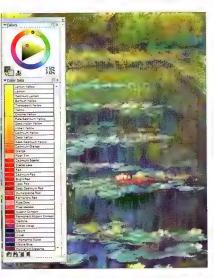
t's important that the light colours from the trees reflect in the water's surface near the distant bank. Again, here we just want to indicate this with some vertical strokes. Increase the Grain and Blend value for the brush so that these marks blend nicely with the existing colours. You can sample the colours from the trees using

the Eyedropper again.





24 Final highlights Now's the time to define for final highlights here and there over the lightest areas in the image. Reduce the Blend value of the brush for this and increase the opacity to quite a small size. Think of these highlights as small points of light and sparkle, again using short dabs.

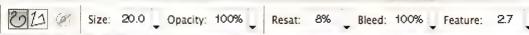


25 Refining touches
Use this same brush to indicate a few reeds on the right-hand bank. These can be added with just a few gestural strokes in a lighter green. Again, make sure to add a few touches of other colours, including very light, bright yellows.



Flatten 26 and clarify Lastly, go to Layers> Drop All to flatten the image. You can now unify and clarify the painting a little more by adding more dabs and strokes of various colours to the water and lilies. To finish off, refer to the Moving Paint Around boxout and use the Coarse Oily Blender on any hard edges.





**Art study** | Cats

# How to paint... Cats

Cats make great subjects for paintings. Feline artist Denise Laurent shares her tips for painting them

ats have always been a popular subject in art. From the Egyptians to the Impressionists, from Leonardo Da Vinci to David Hockney, cats have been an endless source of material for the artist. Our feline friends are graceful, elegant and make wonderful shapes with their bodies, whether they are stretching, jumping or just curled up sleeping. So many of us have cats in our homes, so who better to use as a model?

Drawing and painting cats can seem complicated if you haven't tried it before. If you were to try and

make a painting of your cat from a standing start, you'd probably give up in frustration. But if you break the pose down into simple shapes and lines and build the painting up step by step, you'll find it a lot easier. We'll show you how to draw a sitting cat using simple shapes, line drawing, tones and finally colour.

Cats use their eyes and ears to show their feelings. Eyes and ears often point in the same direction, following whatever the cat has his or her attention focused on. Getting these right will make your painting come to life. We'll show you what to watch out for when painting them.

Paws are always a tricky subject. Cats' paws change depending on the angle you look at them. When their claws are extended they spread their fingers too and that changes the shape of the paw When they are standing, the paws are simple and rounded, and when they curl up you can see the pads of their paws. We'll take a paw caught in the act of stealing from a plate and look at how to capture those claws.



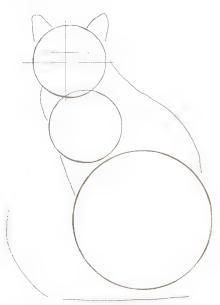
Oils

Thick Wet Camel 20

# Draw a sitting cat

Drawing cats can seem a little daunting at first. A camera and a willing model will be a big help! However, painting a cat doesn't need to be as complicated as it might first appear. Look at your pose carefully and then break it down into

some very simple shapes. Use these shapes to hang your drawing from, and then use a tonal values sketch to explore the form. Your final step is to add some colour.



Start with simple shapes Think of the cat in terms of very basic shapes. Haunches, chest and head are simple circles, ears are triangles and the direction of his back and tail are just lines. These shapes make it easier to build a pose and create a structure for your drawing. Put this on one layer and your drawing on a new layer.



**Develop a drawing** Start the basic outlines on a new layer with a sketching pencil. Use the shapes in the layer below as a guide to placing the head, haunches and the line of his spine. Think of how you stroke a cat, and let that guide your pencil, following the direction of the fur with your pencil marks.



their foreheads. It's created by the direction their fur grows in, so making these marks in your drawing will help to give his face the right shape. The base of the nose flares out towards the eyes, but the top surface of the nose narrows back to the bridge of the nose.



**Explore tones** Use shades of grey to develop his form, following the drawing. Leave white for highlights, and make shadows darker. The light is coming from above left, so the right side of his face, his back and underneath his tail are in shadow. Using light strokes, build up the tone slowly. We like using Chalks and Charcoal or Digital Watercolor for this.



65 Add colour. Use the tonar shock for adding colour. Where his fur is lighter use a Add colour Use the tonal sketch as the basis lighter yellow orange, where it's in the sunlight make it yellow green; use darker oranges for the shadows. Build the colour slowly. We used Watercolor brushes for this.



Finishing touches Use touches of blue and lilac around his nose and chin to create soft shadows in his white fur. A blue background provides a backdrop for his white whiskers, which were painted with the Acrylic Detail brush. Emphasise his dark markings with a layer of red-orange along his spine, under his tail and the side of his face.

#### **Art study** | Cats

# Capturing expression and action

Cats express themselves with their ears and eyes. Round open eyes with ears pointed forward show an alert cat, flattened ears and half closed eyes show an angry cat. Look for the shadows and highlights in the eyes, and the angle of the ears. Getting these right is the key to good expression.



Establish the main shapes Use a Sketching Pencil and rough in the main lines. It doesn't need detail at this stage, just a good idea of where the major shapes and lines of the composition are. Cats' fingers and toes have round pads on the bottom, the claws above each pad. We want to emphasise the roundness of each finger with its extended claw.



#### 2 Developthe drawing

Use crosshatch shading to define where the shadows fall - under the claws and each finger. Note the shapes of the bones: they form the shadows between the fingers. Each claw is flat on its top surface, so define the edges but remember the edge moves as the angles of the claws change



#### 3 Develop the form A

tonal sketch is useful for exploring darks and lights and developing form. Use Charcoal or Chalk, black for darks, greys for mid tones and white for highlights. Use a Soft Round blender to soften the marks. Keep fingertips white and darken lines between fingers. Shade the sides of the claws





Create a colour study Follow the tonal sketch and choose colours to match the tone. Use transparent brushes to build up colour, such as Glazing Oils brushes or Watercolor. Blue highlights the white fur and contrasts with the yellow fingers. Use pink and lilac on the sides of the claws, and dark browns in the shadows. Use the colour study to work up a full painting.







## Eyes and ears

cat's ears and eyes don't have to be difficult! Here we show you a few simple techniques to give your feline model some stunning



The cat's eye The width of the nose between the eyes is approximately one eyeball wide. Look for the shadow that falls across the iris from the eyelid. There is also usually a highlight on the iris opposite the lid on the lower rim of the eye. The edge of the pupil often has a highlight as well.

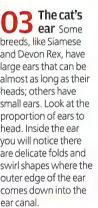
but realistic green and gold orbs, as well as a pair of beautifully expressive ears.



Eyes in profile When painting a cat's eyes in profile, the shape of the eye changes. The eyeball itself is round, while the iris is a flat plane within it. As the cat's head turns, the curve of the eye and position of the iris will change. Include the curvature of the eye and make sure your highlights follow the curve of the eyeball.



Painter's lavers are very useful for developing a sketch. Keen the different aspects of your drawing on different layers: the pencil sketch on one layer. the tonal sketch on another and the colour sketch on a third. Turn your drawing on and off, or set it to Semitransparent when you work on your tonal sketch. Do the same with the tonal sketch when you're working in colour.







Expressive ears You don't always need a lot of detail in the ears - with strong light behind them, the ears seem to glow. By painting these beautiful pinks and peaches with a Soft Wet brush, then adding the shadow under the ear rim plus a few strokes of fur with a fine Acrylic Detail brush, you get lovely expressive ears.



#### **Highlights** and shadows

When painting eyes, especially the highlights and shadows, make use of the Dodge and Burn brushes in the Photo category. The Dodge brush is wonderful for lifting the colour of the iris where you want to add a lighter colour highlight rather than a white one. And the Burn brush can quickly add those shadows under the eyelid. Keep it subtle, as it's easy to be too heavyhanded with these brushes

# fainting fur

Bristle brushes and Camel brushes are good for painting fur. Lay down a base colour such as a dark cream, then choose a dark brown and a gold colour and mix them in the Mixer palette. Using the Smeary Round brush from the Oils category and Dirty Brush mode, choose a mix of colours from the mixer and stroke the brush in the direction the fur grows. Adjust the colours as you go and be gentle with the pen to allow the brush to taper at the end of the stroke.

Short fur lets you see more of the body structure than long fur. The coat follows the shape of the muscles. So even if the cat has no markings, eg a black cat, you can paint the coat by looking for the highlights and shadows, and paint them with a change of tone and colour.







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The Official Corel Painter Magazine is the place to come for artistic inspiration and advice. Each issue will look

at a wide range of artistic styles and how to create them. The mag will also cover traditional art techniques – making you a better artist and Corel Painter user! Jo Cole. Editor in Chief

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## painter Magazine

#### Tutorial info



Artist Andreas Rocha



Time needed 12 hours



Skill level Intermediate



On the CD
Resources

# The secrets of successful matte painting

Andreas Rocha demonstrates his top tips and tricks for producing a landscape so realistic you'd believe it was a photo - welcome to the world of matte painting



atte painting, for me, is almost like having the power to create new worlds and see it happen before my very own eyes. There is something

so rewarding about taking a simple sketch representing an idea and transforming it into something that could be real.

During the whole matte painting process, as the image becomes more realistic I imagine stories of things that might have happened there, like great battles that were fought on those plains, or long travels that came to an end in big palaces.

I am somehow sucked into the image, almost forgetting that I'm painting, and suddenly I start living it. This can be quite rewarding.

But this is not a linear journey. It has to be undertaken with patience. Although it might have taken 12 hours to complete, it was made up of many intervals during several days. This is one of the key aspects, I believe, because you should take your time to evaluate every step of the process and be critical about it. The beginning might be a very gestural process, but most of the remaining stages are done slowly and with care.

In the following pages I will explain how I start this 'journey' with a simple sketch and how this idea is transformed into reality. I'll try to explain the overall process and focus on some main techniques that I use repeatedly. These and the brushes I use are not a universal solution to matte painting and should be used as hints to explore your own techniques in search of ones that are most natural to you. The procedures I use are also intermixed and I rarely use them exclusively. It's like having the main ingredients to a recipe – but it's up you to find the best way to 'cook' them.



#### **Initial sketch**

Laying down a strong foundation is key to success



#### Collapsing and dropping layers

It's very important to distinguish these two ways of joining layers. Almost 90 per cent of the time you will want to collapse layers. It's important to get used to this, as dropping the layer will merge it with the canvas and it can be troublesome (and sometimes impossible) to get it back to the previous state. You will probably have to revert to a previous stage for that. So always check if you are collapsing layers, and be sure to save incrementally and often. A lot of free disk space is a must, so you can leave the 'cleaning up' for when the painting is done.



New document I start the initial sketch at about a quarter the resolution of the final image. This keeps speed and spontaneity. It will ensure that I can focus on the main ingredients of the image: composition and depth. You can find the final sketch on the disc.

Laying down` values Working with a greyscale palette helps evaluate the mentioned 'ingredients'. I mainly use the Square Chalk and Airbrush to lay down broad strokes. The initial high contrast marks are then diluted with smaller brushstrokes and a higher variation of values. Details start

to emerge.





Main colour pass I create a new layer and fill it with a bluish hue. I then take down its opacity until the greyscale sketch loses some contrast and has an overall hint of blue. The loss of contrast helps in reintroducing the darkest and lightest parts of the image. Using the Glow brush with a dark saturated orange and a fairly large tip, I introduce the sunlight, a key element that is maintained until the end.



Further introduction of colour Next, a new layer in Overlay mode will help me introduce other hues to make the painting more lively and realistic. With the Airbrush I paint in large green areas to suggest vegetation, and blue areas for the shadows.

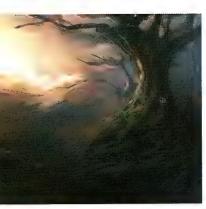


Sketch detailing Now that the foundation of values and olours has been set, I paint in further details. With the Loaded Palette Knife I quickly paint in hints of further vegetation, some hills and some clouds. I also go back to the Glow brush in order to apply some highlights to the trees.



Photoshoot Although not a part of the painting process, preparing the photographs that are going to be used is crucial. Knowing what I want to portray, I go for a walk in the countryside and take photos of trees, branches, grass, etc. Luckily, it was a cloudy day in this case, and the photographed elements had little contrast – which was going to help in their integration with the painting. These files are on the disc





**File preparation** Back at the computer, I resized the sketch to the final resolution (5500px wide). It's important to work with the final resolution early on to keep consistent texture and to reduce clean-up time in the final stages. I then took the Lasso tool and separated the elements into foreground-plustree, landscape and sky in separate layers.

#### Introducing the sky Building a good sky library over the years is very important in matte painting. This assures a good selection and highresolution files. I copied a portion of a photo and pasted it on top of the sky layer. Next, I reduced the contrast considerably with Brightness/Contrast. I painted in the rest

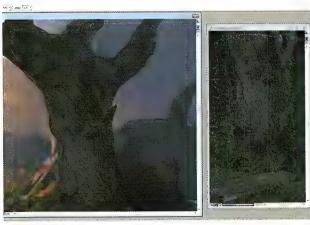
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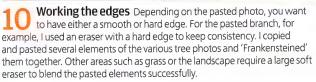
the Airbrush.

right and introduced

some haze below with









Take care in evaluating the photo you are blending with what's underneath. This can be quite tricky, as you will only be able to do this when they are next to each other. Sometimes it's surprising how low you have to take the contrast of a photo to make it merge with the existing painting. If you do this successfully you'll obtain consistency throughout the painting, and more importantly, depth. Depending on the amount of atmosphere between the object and the viewer's eyes, the object will have more or less contrast. Objects further away have less contrast since they are behind thicker layers of atmosphere than nearer objects. Also, misty days or areas (like swamps) will have less contrast than clear days or areas. Never forget this, as depth is one of matte paintings' key aspects.



Pasting photos I had taken photos of trees against a bright sky because I knew it would help me cutting them out. I opened the tree photo (included on the disc), duplicated the layer, and using Brightness/Contrast twice, I aimed for a high contrast black and white silhouette of the tree. Be sure to keep the duplicated layer selected. Then go to Select>Auto Select and pick Image Luminance. Select the base layer (with the untouched colours), copy and then paste the tree into the painting.



Evaluate brightness, contrast and colour Throughout the process be sure to check the brightness, contrast and colour of your layers. Use both Brightness/Contrast and Adjust Colors from the Effects menu to make global adjustments. These adjustments will be frequent in the beginning. Once you have reached a balance, you will want to make adjustments to smaller areas.



12 Smaller adjustments Many times you don't want to affect the whole layer, so here is one of the techniques I use to make these adjustments. Right-click a layer and choose Select Layer Transparency. Hide the marquee and create a new layer. Airbrush large areas of colour at low opacity to affect the brightness, contrast and/or colour of that area. Before collapsing, you can change this new layer's opacity to control its intensity.



Painting elements Sometimes it's preferable to paint in the elements. I did this for the canyon, for example. When you do this it's very important to understand where the light is coming from to correctly portray shadows. Be sure to use large brushes for flat areas and smaller (even 1px!) brushes for the details. This process does take longer but can be very rewarding.



#### Complete the scene

Add some key elements, including man-made structures



Our eyes tend to adapt to the lighting situations. If it's very bright our pupils close, letting in less light. If it's very dark they open, letting in more light. You can simulate this in the painting without the presence of actual light. In large bright areas, smaller dark areas look flat because the pupil is closing, not letting in enough light to discern detail in dark areas. In large dark areas, bright areas look flat because the pupil is letting in more light, 'burning' detail in light areas. You can also use this to your advantage as I did in the darker foreground area. If this area were fully detailed it would look dull and boring, but since there's a bright sunset in front, I can reduce its presence by minimising its contrast/detail.



**Ground** The foreground area of grass was quite near and large. But to keep detail to a minimum, this area was left in shadows to keep it dark and at low contrast. After copying a portion of grass from a photo and reducing its contrast, I used the Soft Cloner to extend the area. Try to avoid cloning areas that stand out in order to avoid apparent repetition. Sometimes it's good to use the Soft Cloner on an empty layer, so you can erase unwanted areas later without affecting the content underneath.



Introducing rocks in foreground The rocks were pasted in from another photograph and the contrast was reduced. I also added a bluish hue by using the Fill Effect at a low opacity with a dark blue colour. However, it was important to bring back the interplay of light on the rock using rim lighting. This was mostly painted with a uniform colour.



Don't be afraid to make radical changes Sometimes one has to be bold and make radical changes. Don't get too attached to your painting or you'll hold on to things that don't work. I originally had a forest in the back, but dropped it, as it divided the painting into two halves (bright/ dark). I also took care to make the low mountains continuous behind the tree.



Landscape The landscape in the back was first painted with large brushstrokes. Since it was devoid of strong details, laying down the correct colours was very important. The rest of the landscape was made up of selections at low opacities copied from various photographs. I then painted over these selections to make everything come together.



Going back Sometimes I get so 6 Going Dack Sometimes, getting immersed in the painting process that I don't realise I'm destroying part of the image. I only notice this when I compare the current phase with previous steps. I then go back to a previous version and copy/paste the area from the previous step to the current one – as I did at the back of the landscape

Adding light to the

tree It's important to enhance realism by showing the interplay of light on objects such as the tree. I used the Lasso to copy a portion of the bark, and played with the Fill Effect and Adjust Colors options. I then made several copies of this new layer and placed them along the bark. Finally, I erased some areas to improve integration.





Grass Near the tree base I painted in grass to introduce a natural element and to blend the tree with the ground. This grass can also help suggest the light in the scene. To the left I painted grass whose tips were being hit by the sun. To the right, grass was being kept in shadow with the shadow of the trunk.





Extra rocks in the foreground Nearing the end, I realised that the foreground needed some more rocks to introduce variation. Having a good rock on the left, it was simply a matter of copying portions of this one and pasting them on the right. I tried to use different portions to avoid having them look too similar. The Soft Cloner and the Palette Knife did the rest of the job of integration with the existing image underneath.



Introducing man-made structures To spice up the image I introduced some man-made structures such as the bridge crossing the canyon and the palaces on the mountain sides. Keeping them far away ensures they don't stand out and serve only to give some backstory to the image.



Final corrections Along interval such as a good night's sleep is key to evaluating the painting that you thought was finished. Be sure to look at the image at 100% Zoom and clean any apparent brushstrokes with painting, blending or Lasso copying areas. I also take the image into Photoshop to make the final overall colour corrections.



#### 100% Zoom With a large matte

painting it's vital to keep an eye on texture and film grain from pasted photos. You have to be careful about texture; it must be evaluated at 100% Zoom. A large display helps, but you also need patience. This Zoom level helps you spot brushstrokes that can destroy realism if they're obvious; you can also see film grain from photos. Skies are prone to this, but can be 'wiped clean' with Blender brushes.







**Primer** Brush Controls: Artists' Oils

### BRUSH CONTROLS

# **Artists' Oils**

What could be more Juscious than Artists' Oils? Artists' Oils with infinite variations!

> he Artists' Oils brushes, new with Painter IX, comprise a large library of variants which embody many of the essence of Corel Painter. The fact that these brushes have their very own them all the more responsive and multi-talented. In this walk-through we'll get to know a bit more about the relationships between the brushes and their controls, and hopefully

Control palette and choosing Window menu>Brush Controls>Artists' Oils to reveal three fundamental groups of Paint, Brush and Canvas. Now choose File menu>New to open a new canvas and select white as your paper colour. From the Brush Selector bar, choose Artists' Oils and then choose your favourite brush, or one you've been Selector. Now you're all set to have some fun exploring those sliders that instantly came to life when you chose an Artists' Oils brush.









#### brushstroke sampler

Get to know your way around a brush category by simply playing with it, then begin methodically making brushstrokes, labelling them as you go. This is a fun way to get acquainted and can prove to be an invaluable reference tool when saved for later use



#### **Dry Palette Knife**

How do you load a Dry Palette Knife with paint?



An intricate symbiotic relationship exists between Paint Amount and the Opacity setting for Artists' Oils brushes, For example, the Dry Palette Knife's default Amount is 0%, Opacity 100%, and it behaves as a clean palette knife, pushing around paint that's been applied to the canvas. Lower Opacity and raise Paint Amount, and the brush can yield opaque or transparent strokes. Include extra Impasto Color and Depth to add more vigour to each stroke. Many traditional oil painters just use palette knives, and you could try doing a painting using only the Dry Palette Knife at varied settings.

#### **Clumpiness combined with Wetn**

What happens when these controls combine



In traditional painting we use fine bristled brushes with thin paints and vice versa, so it's logical to incorporate the sliders for Clumpiness and Wetness when selecting bristle effects and thickness of medium. We used the Clumpy brush, starting with default settings, to illustrate this. With Clumpiness a 0% and Canvas Wetness at or near 100%, we get fine bristle effects similar to those of sable. Reverse the order for a look more akin to stiff bristled brushes dipped in paint pigment straight from the tube. For an even stronger effect of bristles trailing through thick paint, push the Bristling slider to the far right





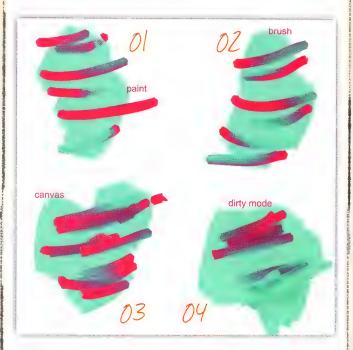


#### **DIRTY BRUSH MODE**

Dirty Brush mode is a brilliant element of Corel Painter, and it's used frequently in paintings for its realism, as the ultimate in virtual blending techniques. Here it's used in the background where we wanted less attention

#### Stay in control

Tips and techniques for getting the most from the Artists' Oils Brush Controls



#### REALISTIC LAYERING

With or without implementing Color and Depth Impasto, you can achieve realistic brushstroke layering by increasing the Bristling and Clumpiness amounts, because the brush picks up underlying colours and blends them with the brush's loaded colour

#### 01: Paint

The Amount slider governs how much paint is loaded with each new brushstroke. As with traditional oils, the more paint on your brush, the longer the brushstroke will go on.

#### 02: Brush

The Bristling slider gives us the power to choose the stiffness of the bristles, like having a box full of the various natural and synthetic brushes available to traditional artists.

#### 03: Canvas

The Canvas>Wetness slider enables us to add virtual oil to the paint medium in order to thin it, allowing us to affect how brushstrokes interact with paint that's already on the canvas.

#### 04: Dirty mode

Dirty mode lets us replicate the process of leaving a touch of the previous colour on our paintbrush to interact with the new shade of paint we've selected, creating tonal variation and optical mixing.

#### Dirty mode and Blend mode

Apply the rules of colour - digitally!



In digital colours the rules of combining aren't as clear as with traditional art. Some warm colours will mix with cool - and with Dirty mode it's good to remember that the last colour you used needs to combine well with the new one, and that with Blend mode high they'll combine faster. Mix orange and blue, for example, and the first few strokes are interesting but soon become muddy and grey. So, using these controls, we can plan how fast we want colours to blend and which will be blended. Tap a new place on the Hue Ring to select a fresh colour.

#### Trail-off

Create beautiful trailing effects



Here we used the Oily Bristle and played with the slider, enjoying the transparency of the strokes near the end. Raising the percentage makes for a longer trail-off and shorter beginning stroke, and varying these throughout the painting makes for a more interesting brushstroke composition. If you produce some variants that are just too good to lose when experimenting with this control, save them by clicking the arrow on the end of the Brush Selector bar and choosing Save Variant. After all, creating your own variants is at least half the fun of exploring and using Corel Painter.





Leonardo da Vinci used sfumato in the Mona Lisa and here we walk you

through the process of this delicate blending technique



fumato, a blending technique with an Italian name meaning smoke or fumes, can be seen as something of an antiquated term in contemporary art.

It may seem that dusty old sfumato has no place in our diverse and myriad art arena, but it could be said it's an archetype evident in the artistic DNA of our most avant-garde styles and complex artistic software. It's a rather subsidiary development compared to other inventions in Leonardo's repertoire, but an invention it is.

Sfumato had an integral purpose - it wasn't merely a dated stylisation. It's recognisable as a soft, smoky blending, typical of the paintings of High Renaissance Italy.

Visualise the Mona Lisa - it's often said a smile plays on her lips and that her thoughts are enigmatically unfathomable. Her mysteriousness is created by sfumato. It's the very delicate, graduated interplay of tiny, almost imperceptible specks of colour regularly layered in glazes that create the barely visible tonal gradation around her lips, which makes her look as if she's just about to smile. The colour values and tones are muted and earthy, vibrating together to escape the rigidity of the

hard, plastic, stony figures in paintings we found a generation earlier. Oils and chalks are the favoured mediums for creating this effect.

The Impressionists are also a good reference point for this subtle blending effect. Monet's outdoor paintings record changes in natural light interacting with the environment, and reflect Leonardo's belief that painting was best done on lovely evenings and rainy days. Both artists tried to observe truthfully what they saw before them and used this technique to help them do so. So read on and pick up some new ideas for blending colour in your paintings.

## painter official Magazine



#### BLEND WITH KNIVES

This technique is probably the least controllable and most unpredictable. Blending with a tool like a palette knife or a sponge is excellent for creating spontaneous and expressive mark-making. It is the happily accidental route that encourages you to scoop up mixed or unmixed colour from your palette, apply it in the general area you are working on, mix it with a sweep or a dab of your tool and hope for the best. It's undoubtedly great fun, but we would only recommend using t here for large areas of heavy texture such as hair or skin. Sponges especially can create a delicate modulated tonal gradation for skin, but the size and shape can create frustration by catching you unawares with an inappropriate splotch of an unsatisfactory colour. This technique involves mixing wet paint onto wet paint and can be appropriated by brush users too.



#### BLEND WITH YOUR EYES

This example may look more like a 19th Century painting than a 16th Century one, because it is reminiscent of the work of the Impressionists and Post-Impressionists, notably Monet and Seurat. Seurat's technique of Pointillism recalls Leonardo's sfumato, in that he places tiny specks of paint beside and above colours that will not merge on the canvas but will in our brain. If we half close our eyes and squint, this amplifies the effect: red merges with blue to create purple and colour magically turns into tone. Remember to use dark colours for shadows and light ones for highlights. In this example we have heightened the effect noticeably using much more varied colours than Leonardo would have used. His were muted and earthy in comparison - however, with a good distance, a squint and a prevailing wind between the viewer and the surface, the effect is clear.



#### BLEND WITH BRUSHES

This section gives us an opportunity to talk about the medium that's used for this tutorial. Oil paints were newly developed during Leonardo's lifetime: the previous material, tempera, was bound with egg and created a colourful but rather flat chalky effect. The intensity and saturation of the colour, and the flexible, slow drying glossiness achieved with oils served to integrate a liveliness into this period's work. Previously figures looked rigid and solid, the drapes of their clothes reminiscent of sculpture and their facial expressions appearing to be set in stone. The oils used here are water based, which is much easier for cleaning up, and it's this capacity we've exploited here. Leonardo would build up tones with very thin watery layers of glazes, applied wet onto dry paint to prevent the disturbance of lower layers. Colour mixes visually instead of actually - for example, blue layers lying on yellow create a green tone.



BLEND WITH YOUR FINGERS
Finally, to the best kind of blending for our perceived sort of realism - finger blending! It's absolutely fantastic for skin, but by virtue of their size, our digits do limit themselves and this can affect some details and definition. As with all of these blending techniques, it's important to begin by underpainting the darkest tones, then the middle tones in thin glazes, just to reduce the overwhelming power of the white surface. You can underpaint with a brush and blend with your fingers on top. The surface can be wet or dry, so take this into account when you mix up the colours. Use your finger to mix up the appropriate skin colour on your palette and, with far more control than the knife or sponge, sweep, smudge and blend in the spirit of the Renaissance. The paintings of this time serve as evidence that this technique was used - fingerprints were found in them.

#### Layer upon layer

What lies beneath... is no longer a mystery

Layers are crucial to the success of sfmato (whether it's using traditional media or digital) and being able to visualise the way they operate and influence one another is a skill that takes time and practice to master. Here's a simple guide to building up blending using layers.



#### **Underpainting**

Underpainting should never be underestimated. It acts as a guideline or foundation for your top coat. In this instance you can use very thin watery paint such as watercolour, to underpaint. Its quick drying capacity lends itself to this task.



#### Stippling

This is the most fun and expressive part of a layered painting. The colours mix themselves, and you can vary the marks by switching your brushes regularly. Use your paint undiluted or a little more thinly, considering the highlights and observing the shadows carefully.



#### Glazing

Leonardo grew up just outside Florence, and spent his childhood gazing at mountains glowing with the most beautiful blue aerial perspective. The smokiness and mistiness is very subtle, and building up thin, watery glazes of pale colours over dry paint will create he same effect.



#### Get started with sfumato

Learn how to create this Old Masters' blending effect using real media

Getting started with sfumato can be as simple as finger-blending a pencil sketch for a smoky, hazy shading effect. Getting to grips with the technique in less erasable (and less forgiving) mediums such as paint can be more of a challenge, however. Here we'll show you how to work up a sfumato blending effect using waterbased oil paints that enable you to layer thin glazes over dry paint as well as blend wet-into-wet - and they're easier to clean up after than traditional oils!



Scan the tracing Do not underestimate the convenience of scanning in a drawing. If you have a short amount of time or wish to protect your drawing, this is the ideal shortcut or remedy. Scan the image onto thick cartridge paper.



basics Assemble the image of images you are using as reference, cutting them down where necessary. Trace the major shapes using a heavy B pencil in line only. Use tracing pape and tweak it until you are entirely satisfied with the shapes and

the contours.

Trace the

**Underpaint the** midtones Half close your eyes and look carefully at your photograph, then load your large flat watercolour brush with mid brown watercolour and apply to all areas that are in shadow. Decide which are highlights and leave.



Underpaint the highlights Use a watery mixture of pale yellow watercolour on your large flat watercolour brush to fill in the blanks. This includes the sky and should mean that the whole of the cartridge paper is to some extent coloured





Underpaint the depths Next, mix up a deep shadowy dark brown watercolour with added black and load on to a 'liner' watercolour brush, which covers less territory but helps you 'draw' delicate details and outlines to accentuate the shadows on the face, hair and creases



Stippled midtones Swap your watercolour equipment for water-based oil paints and brushes. A mixture of Venetian Red and Raw Sienna provides this rusty brown base. Use a mid-sized flat-ended brush to glaze thin layers of flowing paint over the middle tones only.



Stretching the paper

Stretching the paper you work on is the best way to prevent the bumps and lumps that occur when you paint, especially in wet media. Find a board, a sponge and some brown gum tape. Soak the paper and the back of the tape. Place the paper on the board and secure it flatly and smoothly with the gum tape. It will look very bumpy, but let it dry and it will never bump again.



**Stippled highlights** Use a pure unadulterated Naples Yellow to glaze over the now dry midtones and start to create a threedimensional effect. Pay special attention to the skin and the foreground – less is more in terms of stippling

Final

details Now

the background is

complete, blend the

glazes on the figure.

Pay special attention

to the skin and hair.

Remember that

highlights are not

bold, and the overall

effect should be soft

and smoky, but allow

yourself to accentuate

areas such as the eyes.

blended



Sfumato blending You now have a layer of damp oil paint, overlaid with glazes and in need of blending. In this instance we have used a cotton bud. Keep an even, circular pressure on the cotton bud, and all the glazes will merge to create the mistiness required. Apply white to the highlights for added impact.



Stippled

Mix up dark shadowy

the same clean brush

to lay on the colour in

thin, stippled glazes,

dabbing on the paint



risks Before you begin it's really important to be prepared to take a few risks. This can be very nerve-wracking, especially when you are using permanent materials that don't allow you to go back to the step before. So a preparatory study is worth its weight in gold - and if you've got paint left over, you can use it up on your final image. By doing this, you can take risks in a calculated way!





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# Your painter questions answered





#### **Cat Bounds**

This issue Cat will apply her knowledge to still-life compositions, Painter's Impasto brushes and some tips for painting motion.



#### Alberto Guillen

Alberto joins us with advice on graphics tablets, the Restoration system and ways to illustrate texture of plants and flowers.



#### Jim Scullion

Jim takes on the tricky subjects of marbling, woodcuts and the Image Warp tool to add digital wizardry to your artwork.

#### What you'll find in this section



Software Don't get bogged down in a Corel Painter black hole write to us and we'll help you work harmoniously

Fine art when it comes to creating art, you often find little niggles that ruin your masterpiece. We sort them out



#### Send in your queries to...

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#### Paint it black

Can I adjust the Woodcut effect to use a colour other than black?

SCOTT HATTIN, DURHAM, UK



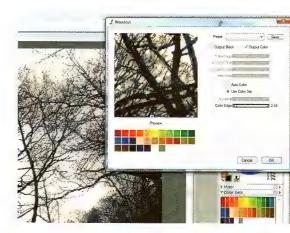
The Woodcut Effect tool in Painter creates a variety of woodcut effects. Choose Effects> Surface Control>Woodcut and within the Woodcut menu you'll find an

array of options. The Output radio boxes determine how our final woodcut effect will look. If only the Output Black box is ticked we will create a black and white image. If both boxes are ticked we'll create a black and colour image. The Output Color box ticked alone will produce a colour image without the black.

The following four sliding adjusters are only available for use when the Output Black radio is ticked. The Auto Color button creates a Color Set from your original image, and the Colors slider allows us to determine the number of colours.

In our example we have created a black and coloured woodcut by using the default settings. Using the same source image, we unticked the Output Black box and highlighted Use Color Set. This allows us to create the woodcut image using the Color Set currently open in Painter. In this instance we have loaded a new Color Set from the Color Set folder in Painter entitled 72 Pencils, from which we have removed black. The Color Set folder hosts a range of colour sets allowing us to create different woodcut effects. You can also create new Color Sets from other images or from scratch.

As traditional woodcut prints often do not align properly, try saving a black and white woodcut to a new layer and the colour to a layer below. If you move either layer slightly off-centre you can create this effect.







#### The Restoration

What is Restoration for in the Underpainting and Autopainting dialog? Every time I use it I just get patterns!

Suzi Renaud, Ottawa, Canada



Restoration is the final palette of Painter's Autopainting system, which is composed of three palettes designed for manipulating start photos. As the name

implies, the Restoration palette lets you recover detail from the source image. Keep in mind that this is a Clone system, and as such, the source image provides the colours and design in the Clone image. The mystery of those sneaky patterns is simple to unravel - the Clone Source is set to the currently selected pattern and not the start photo. Make sure your start photo is open, then go to File>Clone Source and select it from the drop-down list.



**Underpainting and Autopainting** Here is a clone with Underpainting and Autopainting ready for the Restoration palette.



Patterns appear This shows the Clone Source emerging from the Patterns in the Content Selector.



Proper restoration Once you have checked the correct Clone Source, add your final touches.

#### Effective impasto

I find the Impasto brushes very difficult to work with - any tips?

Marci Deloitte, West Virginia, USA



These are some powerful brushes, and you're right - they can be a bit intimidating at first, but once you're familiar with the many variants in this library, you'll find

yourself reaching for them often, whether you paint the whole piece with Impasto brushes or save them for the finishing touches after you've decided where you want some serious brush texture to be apparent. Let's look at a few examples to get you started.





Remember, the brush controls can tame Impasto brush effects, boost them or create brilliant new effects. In this example we used Texturizer-Variable at 5% Opacity to generate some cool texture in the lambs' wool and in the tree branches above. At 100% Opacity and a Flow of 1, this brush could create falling snow. Raise the Flow to make snowdrifts.

You'll love how stroke layers in Wet Bristle Impasto build upon one another using Color and Depth or Depth only to continue adding impasto effects after it's painted. Default Depth is 12%, but the Depth slider goes from 0% to 300% in the blink of an eye. If your strokes slow down, raise the Boost slider under the General tab.

Create virtual dimensional depth that traditional painters can only dream of, using Depth Lofter to raise areas like the wool on the sheep and Depth Eraser to hollow out areas of even greater depth around them. Take the lofting too far, and Depth Equalizer makes it smooth again. Depth Color Eraser erases everything, as in the edges of the painting.





Saving the most fun for last, here's the Gloopy Impasto brush – with a name like that, it has to be fun! Default depth on this bad boy is 207%, but I like it best at 49% or less. Either way, it's smooth as honey and makes such wonderful strokes for beginning a painting, for finishing it or for a full abstract piece.

#### Playing marbles

Can you tell me how to use the Marbling tool?

ESTELLE KAHN, CAPE TOWN, SOUTH AFRICA



The Marbling tools can help us create weird and wonderful patterns and textures. This can be done by adding the marbling effect to an image, and

you'll be surprised by some of the results. In this example we'll simply try to recreate the effect of traditional marbling.

We use both the Marbling and Blob tools. In traditional marbling, oil-based paint is randomly dripped into a tray containing water. The resistance of the water and oil creates blob-shaped colour on the surface, which is then raked by combs or other utensils creating the marbling pattern. Paper is gently laid on the surface and soaks up the random patterns.

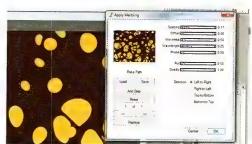
As can be seen here, there are many more settings in the Blob and Marbling menus that can produce a myriad of effects – the Marbling menu even lets you add different effects on top of one another.

Play about with these tools to get comfortable with them. This is one area of Painter that can be as unpredictable as its traditional counterpart. The results are random and it's hard to recreate patterns exactly. That's the fun of using these tools.





**Q1 Blobbing** We open a document with a dark wine colour background, and set our main colour to a golden beige. We then open Effects>Esoterica>Blobs, and use the following settings: Blobs: 125, Minimum: 50, Maximum: 150, and leave the other settings as default. This produces random blobs on our image.



**Q2** Marbling We open Effects>Esoterica and Apply Marbling. In the menu we click on Reset, then Load and from the pop-up window select Nonparallel Rake. Ensure Left to Right is highlighted in the Direction setting and press OK (or the image will be manipulated into a marbled effect).

#### Let's do the Image Warp

Can you tell me what the Image Warp actually does?

LESLEY DAWSON, ILFRACOMBE, UK



Image Warp allows us to distort an image by using special effects.

Open Effects, Surface Control and you'll see two sets of Warping tools, Image Warp and Quick Warp, which

let you distort images as if they were on a bendable surface. The Quick Warp menu gives you access to five image manipulations: Sphere, Bump, Valley, Swirl and Ripple. The Painter User Guide states that 'Quick Warp applies to the entire canvas – not to selections or layers'. However, this can be overcome by making a selection, copying and pasting it in place to a new layer. When we apply the Quick Warp it will be applied to the selection on the new layer.

The Image Warp tool gives us more control with three effects: Linear, Cubic and Sphere. The slider control intensifies the effect. The Preview window is where we manipulate our image. Our cursor becomes a circle that determines the area being affected as we drag it across the Preview window. We have greater control over the effects, as they are created in the Preview window in real-time.

In our example we've used as our source image a drawing of the actor John Wayne, created in Painter



using Pencil brush variants. The second image shows the same sketch after manipulation using the Image Warp tool. By using all three effects in



the Image Warp menu, we have created a caricature of the actor. This manipulation of the image took approximately five minutes in Painter.



#### Flower painting

What's a good way to illustrate the softness of flower petals?

DAVID ADDISON, WASHINGTON DC, USA



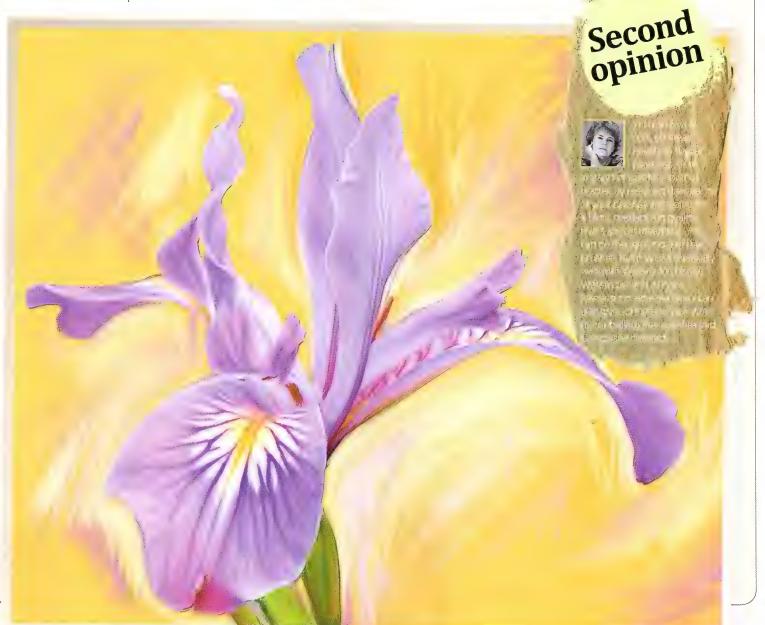
A good way to illustrate softness of flower petals is to isolate the flower in a composition where the flower itself takes a prominent placement, as the sample

painting shows. A basic grasp of brush behaviour and application of stroke direction is essential. Brushstrokes should follow the shape of the petals, stem and other flower components.

Create a suitable harmonising canvas background colour. This can be a fun exercise to select hues that will interplay with the flower's colours and other ones that you might add to your palette.

Use the Magnifier tool to zoom in and trace more accurate sketches of key landmarks. Apply further painterly strokes with other brushes. Once the basic shapes are created, add supporting brushstrokes that will emphasise the petal softness. There are thousands of flower shapes and multiple colour variations. The possibilities of creating beautiful results with Painter are endless.

The workflow for this painting is rather simple. The steps are as follows: open a selected image, saturate your photo, clone and fill the canvas colour. Carve the image with the Fine Camel 10 brush. Zoom in and out to get a feel for your design. Use the Smeary Flat brush gently to create the soft petal. (I use a Wacom graphics tablet calibrated to produce the optimal pen pressure with my brushstrokes.) Finish with a new layer to add some colours, clean up the edges and soften areas as needed. Enjoy creating many soft and lovely flowers!



#### Take your tablet

What are the benefits of using a graphics tablet instead of a mouse, and can you recommend a good budget graphics tablet?

Dennis Whitehead, Wellington, New Zealand



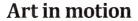
The benefits of a graphics tablet instead of a mouse are twofold. Firstly, from an ergonomic aspect using a stylus pen is a most welcome benefit compared to the

restrictive mouse movement. The stylus of a graphics tablet unleashes a natural hand and arm movement, thus integrating more expressive strokes, resulting in a more natural artistic render. It's well documented that there is a significant reduction of mouse-related stress on hand and wrist by using a stylus on a graphics tablet.

The second benefit is that it adds expression of texture, tilt and bearing in conical motion, and if you add a barrel rotation pen to your graphics tablet there is no limit to creative expression. This is impossible with a mouse.

For any user of Painter, I would recommend the Wacom Intuos 4 range because these tablets offer the five axes of natural hand movement. You may consider investing a bit more and starting with at least a medium size tablet. You'll find that it will pay for itself in endless hours of fun and beautiful results.

Although some Wacom graphics tablets include a mouse, I don't use it. I occasionally use my PC mouse, but the major portion of my work in Painter is done using a stylus.



Can you tell me how to illustrate the effect of motion?

JUDY MAVETTE, IOWA, USA



Motion can be illustrated in paintings in several ways. These include the interplay between complementary colours or bright and drab colours, the direction

of brushstrokes and the way characters or elements are positioned. You can also create 'lost and found' edges or add elements that we recognise as the result of movement – for example, billowing dust in the wake of moving cars and running horses, or splashes and ripples on the water surrounding swimmers or rocks.

No paint mediums, or brushes for that matter, seem better suited to depicting movement than others. It's mainly in how you envision, plan and implement the scene. Take this little surfing scene below.

We recognise movement first of all because of their poses and the setting, but the real excitement is all about the churning white splashes around and behind them. I painted in lost and found edges (some sharp edges and some that blur into the background) along with a spritzing of orange among all the blue. Rather than creating a hard, straight edge for the painting, I continued the movement by keeping the border irregular, using brushstrokes that sweep to and fro.





#### Not-so-still life

How can I go about making a still-life look more interesting?

COURTNEY WILLIAMSON, MAINE, USA



It's no fun to come to the final strokes in your still-life only to realise you've got an unsatisfactory painting on your hands and wonder where you went wrong - but whether it's a simple composition of a single pear on a plate or a complex creation of mandolin, tapestries, birds and overflowing bowls of fruit, the elements that add interest remain basically the same. In addition to a pleasing design, a great colour palette and purposeful brushwork that lends texture and

movement, three of my favourites are light, pathway and contrast – components that sometimes can be implemented at or very near the end of the painting process (just in case you've got a still-life collecting virtual dust that needs revving up). This quickie little vase of violets shows the impact that planned light, pathways and contrast can add to a still-life painting.



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This brightly coloured lantern was captured with the Olympus [mju:] 1060 and given a touch of Impressionist light and magic in Painter

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Master the art of composition, learn how to create dramatic bold brushstrokes and discover ways to draw the darker side of fantasy creatures like goblins and orcs

# Reviews

# Olympus mju 1060

£259 | Discover the creative possibilities of this ten-megapixel compact

he Olympus mju 1060 is a sleek little shooter with plenty of nice touches to offer both the hobbyist and novice photographer. Spawning from a long line of successful mju models, the expectation for this

From the outset this camera aims to please, with an all-over metal body that boasts a glossy, lacquered effect on the front panel. We tested a green model, although this is also available in black or silver for those who want something less obvious. The camera features a chrome coloured trim around the outer edge of the body, as well as some heavy chrome detailing surrounding the lens. Unlike many cameras, this lens surround looks top quality and doesn't appear plastic at all.

Around the back it's a very simple affair. A smooth black panel provides the backdrop for a generous three-inch LCD and a simple assortment of buttons that run horizontally down the left-hand side. At the top of this column sits a basic zoom rocker, which is a little on the small size. Underneath this lies the mode dial, which you'll find yourself using a lot. Twist the dial to select your shooting mode - Auto, Scene, Movie, Favourites, Playback or a feature called Intelligent Auto. This last option is a clever tool, especially useful for complete beginners to photography, because it selects the most appropriate scene mode for the shooting conditions.

Next down the list comes the Menu button and Playback control, followed by the D-pad and the much-in-demand Function button. Press this to call up your auto white balance settings, as well as ISO options. Located at the bottom of the stack you'll find the Display button and a rather clever button called Shadow Adjustment (which

shares the spot with the Delete function). This feature helps boost the detail in the shadow areas of the scene, which can all too often appear completely black if you're photographing a particularly contrasty scene. Switching this feature on will give you distinctly different pictures in comparison to normal shooting, enabling you to pick out great detail from the darker areas of the scene. Like most things, this does come at a price - namely, increased

As far as noise goes, the mju 1060 is not an outstanding performer, struggling to make any image using ISO 400 upwards very usable. At small print sizes the noise levels are fine, but bigger prints will simply accentuate the levels of grainy noise on show. There is strong evidence of noise reduction technology at work in the shots, which gives pictures an unnatural smooth finish, clouding over the finer details. It's not all bad however, since ISO 64 up to 400 produces some good clean shots with nice areas of detail. Just beware when you need to crank up the ISO for those lowlight conditions.

It's at lowlight that our biggest concern for this camera becomes apparent. It really struggles to find focus, which is both time-consuming and irritating. On a few occasions the focus locked onto objects that were not intended to be focused upon. If you take a lot of images indoors or in low light, we suggest this is not the model for you.

As far as other image quality issues go, the mju 1060 actually copes pretty well. We found little evidence of lens distortion. In fact, just a hint of purple fringing in high contrast images is as bad as it gets. There's also a small touch of softening at the edges of the frame, but only as much as the nit-pickers would find.



Shadow Adjustment

The Shadow Adjustment feature leg you shoot into the sun or bright ligh while retaining shadow detail - but



7x optical lens

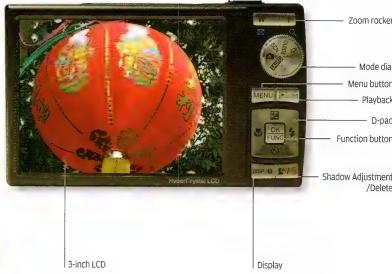
The 7x lens offers a decent degree of reach, which is much more than most models in this class. The zoon is responsive, though a touch noisy



> Shooting mode

There's no manual mode but plenty of scene modes, which are great for the novice. Turn the dial to select your shooting mode. Intelligent Auto will select your ideal scene mode





Colour Colour

saturation

The miu 1060 produces

well-saturated vibrant

colours that are true to life and full of zing. In

bright scenes it's worth

scene with the exposure

compensation in order

under-exposing the

to retain vibrancy

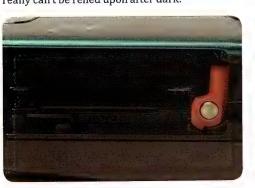




"The Olympus mju 1060 is well capable of producing a wide spectrum of tones, and even on a dull day it managed to demonstrate a good degree of dynamic range"

Colour-wise, this camera manages to produce some nicely saturated images that are pretty rich and vibrant. The colours hold their own until ISO 800, then begin to fall a little flat and dull. The mju 1060 is well capable of producing a wide spectrum of tones, and even on a dull day it managed to demonstrate a good degree of dynamic range. There is nice separation of tones from the shadows through to highlights, producing some punchy shots.

This camera is a pretty mixed bag. It performs exceedingly well in some areas and rather badly in others, with very little in between. We recommend it to the outdoors type who rarely shoots indoors or in low light. The 7x optical zoom makes it great for landscapes and composing well-controlled natural light portraits - but it really can't be relied upon after dark.



Storage The Olympus mju 1060 accepts xD-Picture cards as well as micro SD cards as long as you have an adaptor. The biggest micro SD available right now is 2GB



Supermacro

The camera comes with a Macro mode that focuses at 10cm, as well as a Supermacro mode that focuses at just 1cm. This mode works pretty well and produces detailed images



Dynamic range

The camera manages to produce clear images with a good degree of dynamic range, holding on to the shadows through to the highlights. There's a nice assortment of tones here despite the dull day

#### Going green

We liked this deep green offering, but it's also available in black or silver

#### Olympus mju 1060

Price £259 LCD 3 inches

www.olympus.co.uk

01923 831100 Megapixels (effective)

> Max resolution 3648 x 2736 Sensor information

1/2.3-inch CCD f3.5-5.3 (37-260mm)

Shutter speed 1/4-1/2000 S

7x optical, 4x digital Focus/Macro 70cm-inf/ 2cm-inf

ISO sensitivity A, 64-6400

Exposure modes A, intelligent Auto, Scene, Movie

Metering options ESP, Spot Flash modes

A, RE, Fon, Foff Connectivity USB 2.0, ÁV

Weight (without battery) 128g

Dimensions (mm) 93.7 x 56.4 x 25.1

Batteries Li-ion

Storage 41MB, xD-Picture card, micro SD compatible



#### Menu screens

The menu setup is ideal for novice users, with each screen appearing bright, bold and easy to read. Navigation from page to page can be quite slow

What we like Sturdy build Shadow adjustment Optical stabilisation

What we don't like Menu screen lag Focus can be unreliable

ğ 3

The Olympus mju 1060 is a good solid camera, but it does struggle in low light. There are others in this class that perform better

Features **7.0** Ease of use **9.0** Quality of results **6.0** 

Value for money **7.0** 

Overall **7.0** score

# **Hannspree Xv-S** SD 8073MR digital photo frame

£59.99 | An affordable eight-inch digital photo frame that also caters for music and video



annspree is best known for making affordable yet capable computer monitors and LCD TVs, but in November last year it broke into the

digital photo frame market. While the company has found relative success with previous models, the SD 8073MR is - on paper at least - its best effort to date. Featuring an 8-inch 16:9 wide display with a surprisingly high 600 x 480 resolution with a solid 500:1 contrast ratio (not to mention a brightness rating of 200cd/m2 and 256MB internal storage), the specs on offer here are usually reserved for much higher priced frames.

Of course, to keep costs down many of the extras you'd expect from the top quality frames aren't found here. The frame itself, though interchangeable for different colour finishes, isn't particularly appealing and the device does have a slightly unfortunate plastic look about it. While it's great to have choice when it comes to colour, when the manufacturer advertises it as having 'highlights in the front panel that look

like stars in the endless expanse of space' you know you're in for a somewhat garish ride.

The SD 8073MR also lacks any real automation. For a digital frame to be truly useful it needs to be low maintenance - set and forget, if you will. In the higher priced models this result is achieved via network compatibility, so the device can be directly connected to your computer's image collection and new images appear automatically just as soon as they're downloaded to your computer from your camera.

Instead, connectivity takes place via a USB flash drive connection (or an external hard drive), the use of a 6-in-1 card reader supporting Secure Digital (SD), Compact Flash (CF), Memory Stick and Memory Stick Pro (MS), Multimedia Card (MMC) and xD-Picture Card. While there's no shortage of options on this front, the interface is somewhat clunky to navigate despite offering an on-screen display that mirrors the layout of the buttons on the back.

We're not painting a particularly sparkly image here, but all told the SD 8073MR

> represents excellent value for money. Once you've resized your pictures to mirror the 16:9 output, the quality of reproduction on the LCD display immediately takes the focus away from the slightly dodgy surround. Compatibility with music and video files makes it surprising versatile, and an on-screen calendar and clock gives it a welcome utilitarian edge over similarly priced competitors.



#### Hannspree Xv-S SD 8073MR

Company Hannspree £59.99 Website www.hannspree.com Operating systems N/A

Minimum requirements USB Flash card or

similar mass storage Digital camera memory card Photo-editing software recommended Weight 479kg

Dimensions (WxDxH) 7.8x7.8x5.3 (cm)



Adjustable stand

An adjustable rear stand is provided, but it's also possible to attach the SD 8073MR to the wall



File formats

Although it only caters for JPEG images, the Hannspree Xv-5 SD 8073MR digital photo frame also plays MP3s and MPEG-1, 2



Auto rotate

An auto rotate mechanisr

senses if the frame is being

used in portrait or landsca

and adjusts output to suit

Taking control

As well as featuring buttor on the rear that match the layout of the on-screen display, the unit has a handy remote control



What we like

Two interchangeable surrounds Sharp resolution and contrast ratio Essentially plug and play

What we don't like Doesn't support direct to PC sharing of images No option to run on batteries Not networkable

It's a case of function over form - the quality of results outweigh the troublesome controls and plastic-

Features **7.0** Ease of use 6.0 Quality of results Value for money **8.0** 

fantastic finish





# **Corel Painter Sketch Pad**

**£79** | Where Painter replaces your canvas, this replaces your sketch pad, as the first step in a digital painting workflow

orel's new Sketch Pad application is designed as specialised software for, well, sketching. Many of us already use Painter for pre-sketch work, so it begs the question of how this is different and why we would need it.

Luckily, Corel offers a free trial version for both PC and Mac users, so you don't need to splash the cash until you're sure you need the application. However, we had a little trouble with installation of the trial versions, so prepare for patience.

The Mac version was almost faultless, but if you require administrative approval for installing products, bear in mind these details will also be needed when you run it for the first time, as the program writes a small file to your hard drive. We also tried the PC version, but found that the application 'disappeared' from our system after running the Windows installer. The second time we ran it, however, it was fine, so Corel has obviously been making tweaks to the trial downloads.

The interface is completely different from Painter. It's a lot cleaner for a start - there are fewer palettes covering the workspace. These palettes fade into the background when you don't need them, literally dialling down their opacity automatically if you

paint close to them, until you hover your cursor over them or move into a different area of the screen. The palettes that are there control the colours, materials and layers of your sketches, as well as letting you scroll through your sketch pad.

The brushes and pens that you can use, including Pencil, Chalk and Marker, have the same tangible, natural feel of their Painter counterparts but are selected differently - from a circular tool palette. Any feature, tool or colour is selected with your pen or mouse cursor, and there are no menus to wade through to change settings.

It's definitely easier to use for pure sketching than Painter, but there are things that take some getting used to. In our version we came across a few bugs with the palettes, and if you check out the Corel forums, there are plenty of other users reporting teething problems - but the product team are responding to posts on http://painterfactory.com, so problems should be sorted through updates.

It's fantastic in use when all goes right, but it's not going to suit everyone, especially when it costs just under £80, but we recommend making the most of the trials available, as you might just grow to love it.

#### **Corel Painter Sketch Pad**

Company Corel £78.99 Website www.corel.co.uk Operating systems Windows XP/ Mac OS X 10.4

Minimum requirements 700MHz CPU. 256MB RAM 24-bit colour display 1,024 x 768 screen resolution CD-ROM drive 400MB hard disk



#### Temporal palettes

The circular palettes fade away when you need to paint around them and they are resizable



■ Lavers

You can add layers, and then show and hide them and use different blending modes



#### Paper ontions

Unlike a traditional notepad. you can pick a paper's texture when starting a new sketch pad



#### Guidelines

The built-in guide is a must, as it has some handy hints you might not pick up as you go along

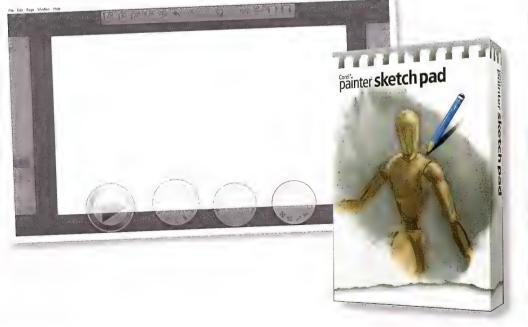


'Temporal' palettes for better work area Natural media brushes and pencils Easy to use

#### What we don't like

Some issues with installation A bit expensive Some bugs in the system





#### If you find Painter Features **8.0** too clunky to sketch work, or Ease of use **9.0** want a digital replacement for Quality of results your traditional sketch pad, it's a Value for money **7.0** great option Overall 8.

# **Mastering Composition**

\$29.99 | Perfect your composition and framing techniques



uthor Ian Roberts has chosen to tackle a tricky subject - an explanation of how to master the techniques of

composition and framing. He even states at the beginning of the book that "Great composition is a mystery". So how does the book explain such an important yet overlooked subject?

It's split into five considerable chapters. each focusing on a key area of composition and layout. The first tackles a subject of real substance - armatures. This deals with the basic shapes and flow behind a painting. Ian begins by explaining the most commonly found shapes and objects in paintings by great artists such as Peter Paul Rubens and Francisco de Goya. The highlight of this chapter is 12 compositional basics, where Ian carefully explains the fundamental areas to focus on when considering composition. These include creating an entrance, cropping techniques and creating depth. Don't worry if these terms aren't familiar, because each is explained using clear and concise language.

The second chapter of the book focuses on using abstract masses, cropping and framing. There's a lot to be learnt here, and Ian even suggests techniques for making the most of a museum visit - a good example of the wide variety of subject matter within.

The following chapters cover colour shapes, guiding the eye through a picture plane, and suggestions on how to express your artistic voice. Each chapter ends with a demonstration that can be followed using a step-by-step process to practise the techniques found within. Most of the text is focused on explaining what colours to use and mix, and how to apply the paint successfully onto canvas. Aimed squarely at real-life media, digital artists using Corel Painter might want to skip these sections, as the techniques don't translate to software in any meaningful way.

Included on the back page of this book is a 40-minute DVD, introduced and narrated by Ian, which takes a more personal look at the themes and subjects found within the book.

This is a book with real substance, and it's full of genuinely helpful advice. It's well written and a doddle to follow. Unless you're already confident of your composition and layout skills, Mastering Composition is a great addition to any artist's collection of literature.

Author Ian Roberts Price \$29.99 Publisher North Light Books 978-1-58180-924-4





Finding the composition By cropping a photo you can create interesting compositions. The book guides you through the process of learning how to do this successfully





Understanding colour The third chapter of the book focuses entirely on colour. Hues. values and colour relationships are explained in detail



The role of contrast To demonstrate the power of subtle details Ian alters one of his paintings in four ways, explaining the effect each has on the viewer



## Goblinoids

£14.99 | Bring mysterious fiends to life

Author Scott Purdy Price £14.99 Publisher Impact Books **ISBN** 978-1-60061-182-7



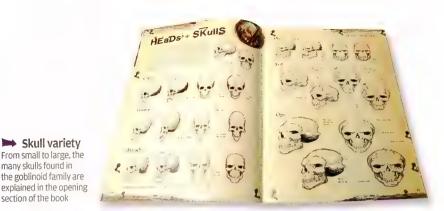
staple addition to any fantasy settings, goblins are often overlooked in art and instructional books. This title

is here to change all that.

It's split into two parts. The shorter, first part covers the finer details of goblinoid anatomy such as body shapes, skeletons and skin texture. The second part explores the numerous types of goblinoids, starting with the smallest and getting larger as the book progresses.

These creatures include hobgoblins, orcs, trolls and ogres, each described in great detail with steps showing how to accurately depict them. The illustrations throughout are light-hearted and full of character, and the pages are laid out with great imagination and detail.

This is a tome for those with a specific need or interest. Unless you have a soft spot for goblins, or a client requiring you to depict orcs and trolls, it's unlikely that this book is for you. It is great fun, though.





Skull variety

many skulls found in

section of the book

of brushes

in this book



A characteristic prison guard You'll find dozens of characters in this book and each one is detailed, with fantastic illustrations as well as lengthy descriptions

➡ Imaginative artwork Each page is packed with colourful artwork and laid out in an interesting manner. Simply flicking through the book is entertaining

### **Bold Strokes**

\$29.99 | Create vivid, bold artwork

Author Mark Christopher Weber Price \$29.99 Publisher North Light Books ISBN 978-1-60061-067-7



he aim of this book is to give the reader confidence when using bold, thick brushwork in oil and acrylics.

It covers a wide variety of subjects, beginning with an overview of the materials used in oil and acrylic paintings. You'll find a lot of detail included in this early section, including four pages dedicated to brushes.

The second chapter of the book delves into the basics of using a brush on canvas. Ever wondered what tip-pull loading or chisel loading refer to? It's all explained in great detail. Next, you'll find nine step-by-step tutorials that help you get to grips with using thick brushwork. They cover a wide variety of subjects, including measuring techniques, portrait painting and animal depiction.

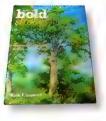
There's plenty of useful, hands-on tuition to be found here. If you've ever felt inspired to create your own image with bold brushstrokes, this is a great place



**Body loading** In the chapter on brushwork basics, you will discover the art of applying long, thick strokes of paint effectively across a canvas



Portrait painting One of the nine step-by-step tutorials goes into great detail to explain the process of painting a face using





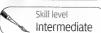
# Create your own panoramic image

Use state-of-the-art creative software to produce 2D and 3D panoramic environments in Windows

#### **Tutorial info**







f you don't have the first idea about creating panoramic photographs, or even if you do, Stitcher Unlimited 2009, brought to you by AutoDesk (www.autodesk.com), is an ideal vehicle for creating these mighty images. With it you can put together your panoramic projects in easy-to-follow steps, with some advanced automated functions

helping you along the way. Stitcher Unlimited presents a simplified interface, with a modest yet powerfully intuitive set of icon-based options. Starting new projects is easy, functioning in a simple browse-and-load fashion. The software can automatically and manually apply your photos, shot by shot, to the workspace. Loading times are minimal and results are first rate.

The automated functions are quick, easy and accurate. If you're an advanced user looking for maximum control, the Manual Stitch option will certainly appeal to you. Stitcher still helps, with green and red colour edge indicators showing whether or not two separate images will

combine successfully. However, we think the automated method creates the best effects, as Manual mode can be timeconsuming. Automated Equalise options certainly help integrate lighting and image areas as a whole.

Stitcher also provides an advanced set of interactive functions. Selecting View, from the workspace Options bar, allows you to rotate, zoom and even pan on-screen projects, so you get the right perspective and aesthetics. You can also get a glimpse of how your application will look after rendering by activating View> Display>Live Preview, which is present in the top right corner of the workspace.

The last-named option corresponds well with the final icon's option set. This deals with exporting your images. Here there are numerous panoramic styles to be set in the Type drop-down options, and each effect is visible in the Live Preview and explained in the Render Panorama dialog box. Read on to see how it works and if you fancy a go yourself, why not take advantage of our offer?

# Special offer for readers!

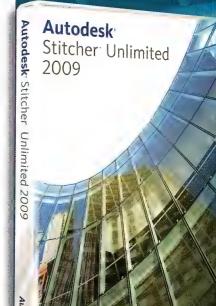
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#### The panoramic process

Discover quick and easy panoramic production



Load start files Uploading photo projects into Stitcher Unlimited 09 is simple. Just drag the cursor to the first icon in the Options bar and click the folder icon, opening a browse window. Select the images you wish to piece together and hit OK. You can also access previous Stitcher projects or finalised panoramic images and animations in this option set.



Stitch by stitch Photo files upload in the scroll gallery at the foot of the interface, where you can check all images. The second option set provides ways to construct images. Clicking the Stitch Shots icon automatically pieces together your photos – a preferable option for enthusiasts. If at any time you want to remove images from your overall image, select Unstitch and click the photos you wish to disregard.



extra help

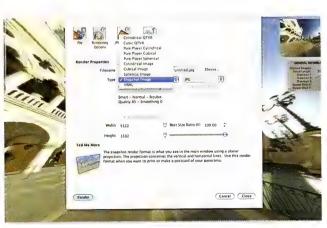
If you're not experienced with the Stitcher software but are determined to use it, you may find that it takes you a little while to get to grips with its options and the way in which they function. However, don't give up. AutoDesk provides an extensive user guide, which explains the rules on how to maximise your preproduction, getting image amounts and focal lengths correct, for best effects in the software.



Rearrange and align Clicking the Stitch Shots icon after using the Unstitch option will reform your panoramic image. Once satisfied, you can align your image the way you want it. Again, Stitcher Unlimited provides an intuitive automated solution in Auto-Align. However, selecting and applying Manual Align allows you to establish a horizon line from one point to another, by clicking, dragging and dropping the Align cursor.



Lighting link-up This can be a trial-and-error application, so if you're not happy with your manual alignment, just click the Manual then Auto-Align options to reset alignment. Stitcher Unlimited also provides an Equalising option, so light sources are matched within our panoramic image. Click the Equalise icon and treatment is automated. Effects are apparent in the rendered image.



Render your image The final option set enables you to render your panoramic creations in numerous fashions. The Render Panorama option dialog box allows you to decide on several visual styles of panoramas in the Type options. You can also export flat or QuickTime interactive panoramas, in which you're able to spin the image in a 360-degree motion.



Render in 3D Render Movie options allow you to produce virtual tours of your photography. To access this function Ctrl/Cmdclick your image and select Add Key from the drop-down options. Next, select View>Zoom, Pan or Rotate and after every movement repeat Ctrl/Cmd-click> Add Key. The results of this option can be rendered HTML compatible, ready to upload to your websites.



**Interactive** 3D options

Stitcher has lots of cool interactive 3D functions, so you can analyse and get the correct angles and perspective in your images. You can even create a 360degree revolving 3D environment. You can do this by choosing to apply a spherical or cubic template from the Type options. Stitcher then attaches images accordingly, turning your on-screen workspace into a virtual playground.





# PHOTOGRAPHIC

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Permalet can't think of one good reason not to go .... Lee-Flo!



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California-based Caryl Ritter, 72, is a retired attorney and practising artist and photographer. She uses Painter to enhance the abstract, surreal qualities of her shots. We caught up with her to find out how she does it...



aryl Ritter turned to art and photography later in life, studying at the University of California in Davis. When ill-health forced her out of the studio and the darkroom, she

turned to digital painting and photography to create her unique images. Married to well-known artist Ronald Petersen, Caryl photographs scenes, people and events from her everyday life and then transforms them in Painter.

#### How would you describe your style?

Expressionistic and experimental, but using realism as a point of departure. I like people to be able to recognise what's in my work, but reality is not necessary. Purple people are just fine with me.

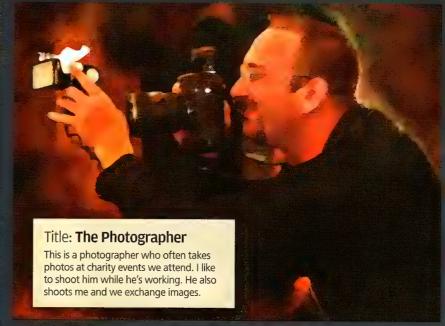
#### What type of images do you enjoy creating most?

Mostly things from the natural world such

#### Share your art with other readers



These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and also to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to opm@imaginepublishing.co.uk.



as oceans, animals and birds, but I also do figures on occasion.

#### When and how did you come across Painter? What drew you to it?

An artist friend used it and urged me to give it a try. It's an amazing program. I can paint without fumes or mess. No need to wash brushes or prepare canvases. I no longer have to worry about the respiratory damage that was caused by darkroom chemicals and paint solvents.

#### Tell us about your favourite tools and techniques

I like Impasto and Oils, I really like visible textures and brushstrokes. I like bold strokes as opposed to delicate, subtle ones.

#### How has your work and your technique progressed?

I have learned so much from websites and articles such as the Painter magazine and website, as well as from books. I'm always experimenting and looking for new textures and brushes.

What is your favourite image you have created to date and why?

'Daisies Spilling', because it looks like a real painting. I like the colour and lighting as well as the brushwork.

#### Which other software packages do you use? How do they compare to Painter?

I use Photoshop and Studio Artist. Photoshop doesn't have the variety of brushes and textures that Painter has. Studio Artist has some wonderful effects, but I haven't learned to understand it well. The learning curve is a bit too steep for me, but I experiment. I find Painter easier to control and get the results I like.

#### Do you enjoy other areas of art?

Oh yes. I do a lot of straight photography. I also have a great appreciation of actual paintings by others - such as my husband, who is a world-renowned painter. On occasion, I dabble in sculpture and crafts. I also create my own hard cover books. The one I'm working on at the moment is of bird paintings.

#### What is the best piece of advice you could give a fellow Painter enthusiast?

Keep painting. Paint what you like and not to please others.





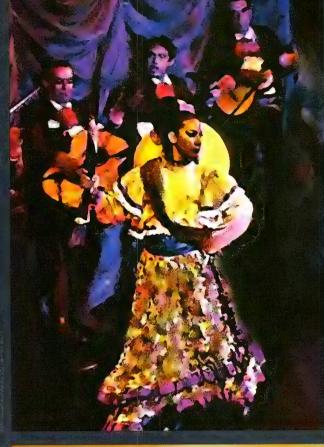
#### Title: Us in Elevator

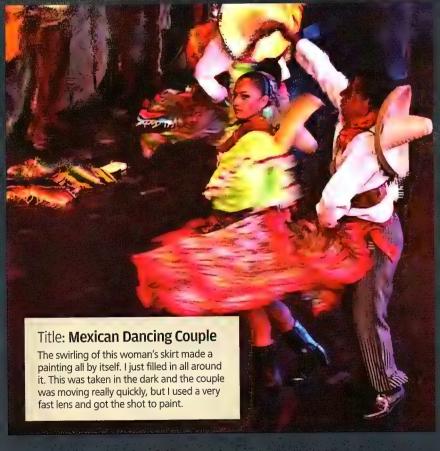
I really like taking self-portraits in elevators. That is my husband in the background. He did not realise he was in the shot. I painted this using the Oil Cloner mostly.

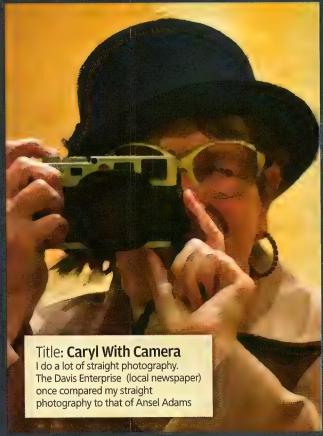


#### Title: Mexican Dancer and Band

It was very hard to get a shot of this woman. It was dark and she was moving very fast. I like the bright colours and the motion I was able to achieve.







# aders' Gallery

#### Title: Lion Painted

This beautiful lion is at the San Francisco Zoo. He is so regal looking and seems to be posing for visitors. He has a mate who also poses. I like the brushstrokes i got in this one.











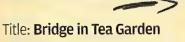
#### Title: Daisies Spilling

Taken at a special flower show in a museum where the flowers were arranged to look like famous



#### Title: Deer Oil Painting

This deer and his family often visit our back yard. They eat everything in sight. To pay for what they eat, they have to model for me. Sometimes they spend hours at a time, so I can get good shots. I used all Oils for this painting.



Taken in the Japanese Tea Garden in San Francisco. This bridge is very picturesque and goes over a beautiful pond in which fish swim. I love the contrast of curves and the straight steps.



# Creative Challenge

Take a look at the entries so far for Challenge 13

hallenge 13 is well under way now.
This issue, Austin's image is a stunning rendition of Neptune rising from the deeps. There's some really gorgeous work on the cloud and water textures in this

painting and the lighting is superb.

Dave has sent us a moody, textured crop of the crow photo, while Pauline has done a lovely portrait of the flower girl. Sheila has treated us to some textured semi-abstract pieces based on the night shot and Neptune photos. Finally we come to Caryl's latest, featuring the tortoise. This tortoise has become the OPM team's unofficial mascot over the past couple of months, and we can't wait to see where he ends up after his trip on the subway... So keep those entries coming in for the final phase of Challenge 13 in the next issue of the magazine!

Pauline Washburn





# How to enter the challenge...

Visit www.
paintermagazine.
co.uk/competitions.php.
download the images and
send us an email. You can
also download the images
from the CD and email
your entries to opm@
imagine-publishing.co.uk.
If they are over 2MB, you
can send them on a CD to:

Dave Addison

Website Challenge, Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

We can't return any CDs.





Remember! You can email your entries to opm@imagine-publishing.co.uk

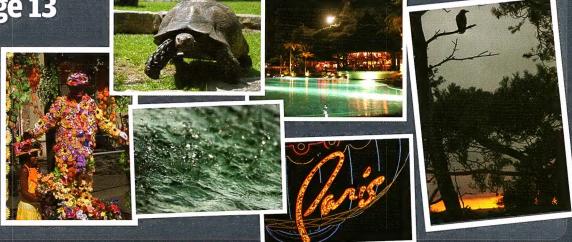




# Enter Challenge 13 Don't hold back - enter the

challenge today!

Sometimes the best way to get the creative mind churning is to just start painting. Our challenge is to help you do just that! Choose at least one of the images and paint it in any way you like. Use it as an excuse to try out a new style or stick with your own, but pick a different type of image from the sort you usually opt for. You'll find the photos on our disc this issue, or head over to www.paintermagazine.co.uk.





# On the CD

Learn about the creative materials on this issue's free CD-ROM





#### 🛏 Quick start guide

If you've just started with Corel Painter, our special quick start guide covers all the basics

#### Tutorial files

Get the source files you need in order to follow the magazine's tutorials

#### **Creative materials** for digital artists

- Over an hour and a half of video tutorials
- More than 100 stock images and textures
- 30-day trial of Corel Painter X



#### Art Gallery

Be creatively inspired by a fellow reader's Corel Painter artwork



#### Need help with the disc?

CORxtrahelp@imagine-publishing.co.uk



#### Video tutorials

**Charles Bernard** treats us to over an hour and a half of video tuition on both compositional and technical subjects



#### Load the CD: Microsoft Windows

We support Windows XP unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

- 1. Browse to My Computer.
- 2. Right-click on your CD drive and select Open from the drop-down list.
- 3. Read the 'readme.txt if there's one present to find out which files you need to launch to run the interface.



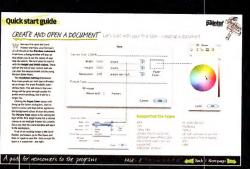
#### Load the CD: **Apple** Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead...

- 1. Double-click the CD icon on your Desktop.
- 2. Read the 'readme' filif there's one present to find out which file you need to launch in order to successfully run the interface.



#### **Corel Painter interactive Quick Start guide**



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Brush control

Discover how to select brushes and then tweak them to suit your artwork



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# paint ?

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CD 28



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PC and

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Access all of the CD content by clicking the side tabs



#### Corel Painter X trial

Load up this 30-day trial version and get started with digital painting today!



#### > Art materials

There are over 100 free stock images and textures available for you to use in your Painter artwork



Discover the essential Corel Painter resources on the disc!

